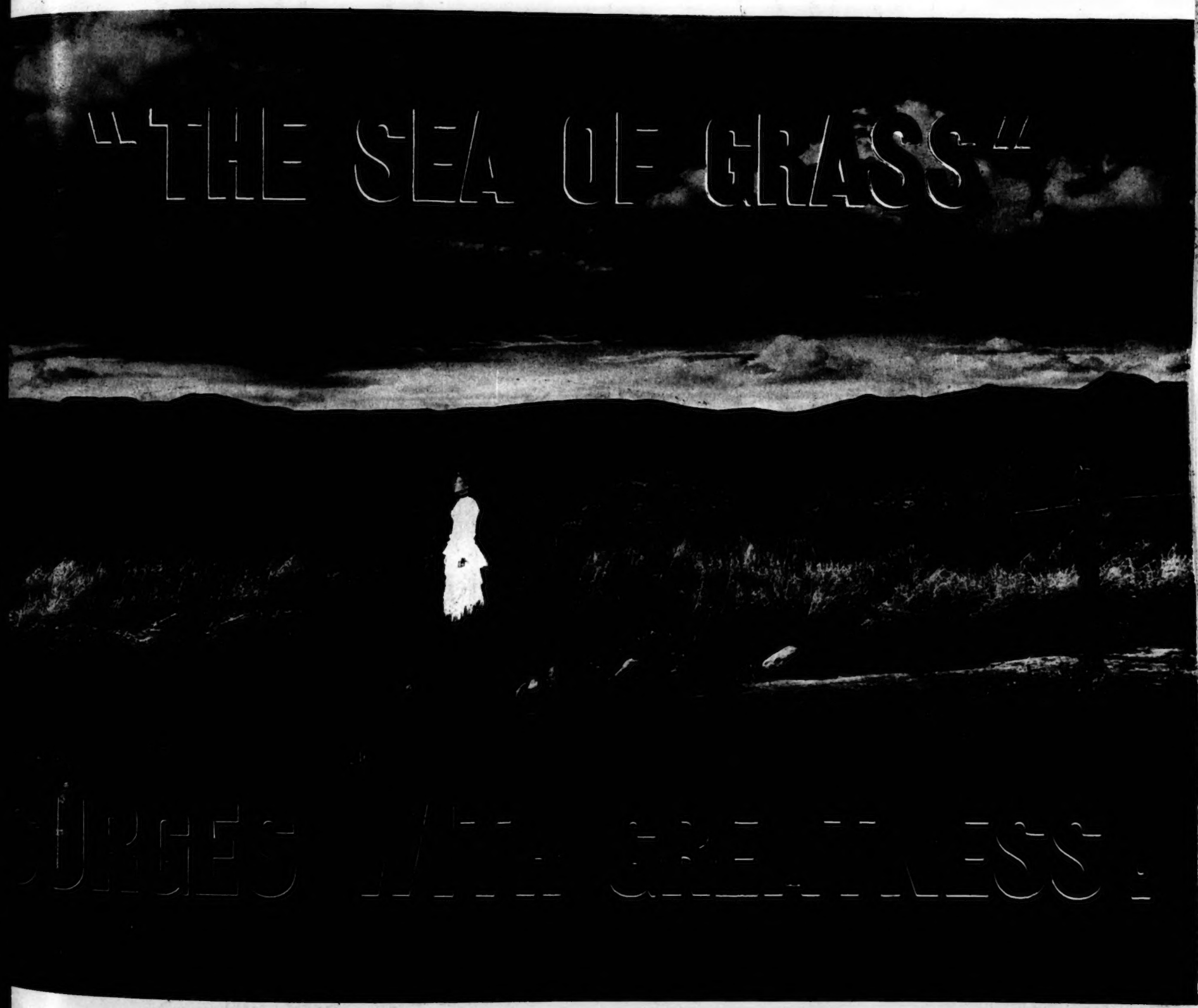
Kine WEEKLY

Sir Stafford Cripps and A.B.P.C.

See Page 3



—in stars...

SPENCER TRACY, KATHARINE HEPBURN, Robert Walker Melvyn Douglas

—in story...

Conrad Richter's famous novel becomes a motion picture of unforgettable power

—in production...

Produced by Pandro Berman, directed by Elia Kazan in the mightiest M-G-M tradition

The Big Top

WARNERS

THE TIME, THE PLACE AND THE GIRL

TECHNICOLOR

THAT WAY WI WOMEN

NOBODY LIVES FOREVER

JACK L. WARNER, *Executive Producer.*

London's Greatest Success
"THE RAZOR'S EDGE"
Odeon Marble Arch

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,076. Thursday, January 30, 1947. Vol. 359.

CROYDON'S DAKOTA DISASTER
See BRITISH MOVIETONE NEWS

Latest Quota Proposals

Employees Council Wants Tax on Renters

SUPPORTS SIR ALEX. KORDA AND LABOUR M.P.s' REPORT

THE Film Industry Employees Council, representing all the unions associated with the Industry, has sent a far-reaching set of quota proposals to the President of the Board of Trade. The chief recommendations include the establishment of a much stronger Films Council with wide powers, the creation of a tax on foreign renters' receipts, the abolition of renters' quota, the reduction of the present circuits and establishment of a State-owned circuit, and the splitting of exhibitors' quota into four categories.

The report urges that kinemas should be classified into four groups for quota purposes—the larger circuits, West End theatres, small circuits, and independents with not more than ten kinemas—and that quota should be graded accordingly.

The unions want a minimum labour cost clause to be retained for feature films and insist that four-fifths of the labour costs must go to British subjects after excluding one star player.

Another suggestion is the creation of a films bank.

Here are the proposals in more detail:—

1. First of all, the unions want a Films Council with wider powers than the present Cinematograph Films Council.

They want it to foster films in the same way as the Arts Council fosters the British theatre.

2. The Council should be empowered to administer a films bank to finance production and to set up its own distribution organisation.

3. Other duties of the Council should include: Annual review of quota; initiation of Joint Production Committees; maintenance and development of the technical proficiency of the Industry; and to serve as the Industry's Appeal Board or Tribunal.

4. Abolition of renters' quota.

5. Reduction of size of existing three main circuits and establishment of a fourth circuit of State-owned kinemas.

6. Exhibitors' quota to be divided into three categories: first feature; second feature; short film. All to have separate quotas.

7. Kinemas to be classified into four categories for quota purposes: Large circuits; London West End

Continued on page 7

M-G-M-British Studios Open Up in March

THE reconstructed M-G-M-British studios at Elstree will start production in the second week in March.

The first unit ever to make a film in these, the most modern British production stages, will be Edward Dryhurst Productions. Edward Dryhurst confirmed this to me this week, writes the KINE. studio correspondent.

It is expected that John Harlow will direct the first film.

Rumours that Maurice Ostrer's new company, Premier Productions, was also negotiating for space at the Elstree studio were officially denied by Ostrer on Tuesday.

The M-G-M-British studios, used for aircraft manufacture during the war years, have been completely re-equipped with the latest gear. It has four large stages with a total area of 80,000 sq. ft.

At-a-Glance-Quota

With the publication to-day of the Film Industry Employees' Council's proposals on quota, most of the recommendations to the Board of Trade prepared by the various groups in the Industry are now public property.

The KINE. will, therefore, produce a two-page At-a-Glance guide of the quota proposals next week.

This chart, designed to help C.E.A. members and others interested in the legislative side of the Industry, will give a complete summary of the chief points made by the Trade associations.

SIR STAFFORD BLESSES NEW A.B.P.C. DEAL

"No American Control"

SIR STAFFORD CRIPPS, President of the Board of Trade, gave his blessing to the new A.B.P.C.-Warner Brother production deal when he spoke at a public lunch given by A.B.P.C. this week. Jack L. Warner referred to "short-sighted statements about the de-Americanisation of this company," and gave his assurance that, although Warner Brothers would be in charge of the production of world market pictures in the A.B.P.C. studios when it reopens this year, once the programme of three "supers" a year is in successful operation his company would withdraw from the production field in the United Kingdom.

Sir Philip Warter, chairman of A.B.P.C., said that it was expected that each picture would raise one and a half million dollars net.

Sir Stafford Cripps said that the arrangement would mean that three A.B.P.C. films each year would be distributed in the U.S. by Warner Brothers as part of its annual release programme. This was an excellent arrangement.

Jack L. Warner referred to the initial deal in which Warner Brothers bought an interest in A.B.P.C. in 1940. Warner's had, he said, provided for the A.B.C. circuit a steady flow of first-grade product.

He said this about the new deal —reported some week's ago in the KINE.:—

A.B.C.'s share of the returns from U.S. distribution will be paid in dollars to the Corporation in London.

In future, where Warner releases, say, 18 pictures yearly, it will release 15 plus three made by A.B.P.C.

He said this about the "de-Americanise A.B.P.C." critics:—

"The time of our original interest in A.B.C. was 1940, when many others had the same opportunity to come to the aid of A.B.C.—but they did not share with us the faith we had in the future of Great Britain."

Sir Philip Warter referred to the production deal in this way: "These pictures will be as British as we can make them." And he added his support to the criticism of the "de-Americanise A.B.P.C." policy: "If I thought that any sectional interest was influencing the decisions of the Board in a way detrimental to the public interest in this country or to the majority of the stockholders, I would be the first to take action and if necessary seek the full power of the British Government in our cause."

A.B.C. had shown more independent British pictures than any other circuit in the last two years.

£8,800,000 ON FILM IMPORTS IN SIX MONTHS

FILM imports from the U.S. cost Britain £8,800,000 in the last six months of 1946, according to a statement by Mr. Hugh Dalton, Chancellor of the Exchequer, in the House of Commons on Tuesday.

Film expenditure represented only 7 per cent. of the total of £124,000,000. Tobacco was the heaviest item, costing £39,200,000

The Chancellor said that Britain had drawn 600 million dollars on the U.S. loan up to the end of the year.

Another Question

Mr. Butcher also asked the Chancellor if, in view of the high quality and popularity of British films, he would reduce the amount of dollars spent on U.S. films to an amount equal to the dollar earnings on British films in the U.S.

Mr. Dalton replied: "The more good British films that are made the nearer we shall come to the target proposed."

Lou for Hollywood

Louis H. Jackson, executive producer of British National, will fly to Hollywood on Wednesday, February 5.

He will confer with Warner Brother executives. His trip, he says, will last no longer than five days.

M-G-M Profits Up

The Metro - Goldwyn - Mayer annual report discloses a profit of $18,691,000 for 1946, after all charges and taxes, compared to $13,200,000 for 1945.

Germany Is Producing Films Again But With £20,000 Cost Limit

The Man In Charge

Erich Pommer, whose name after all these years is still legendary among German film personnel and indeed the audience too. Goebbels tried very hard to keep him in Germany, in spite of his Jewish descent, but Pommer refused. He has now come back in charge of all film activities in the American zone of Germany and Austria and with the rank of an American General.

GOOD STORY MATERIAL REPLACES STAR VALUES AND LAVISHNESS

by

HEINRICH FRAENKEL

A long experienced Continental Journalist who has just returned from Germany

WHAT with a couple of operas, at least half a dozen concerts and a score of theatres and cabarets playing to capacity every night, to say nothing of abundant film fare in every one of the four "sectors," there can be no doubt that Berlin's show business is among the liveliest in Europe now; indeed, there seems to be little else but show business (and a great many publishing firms) to show the beginnings of resurrection; otherwise the rubble is still predominantly in evidence.

But in spite of innumerable material difficulties, film production has made a start and is continuing. When I was there last spring the first (Russian-sponsored) German production went on the floor. When I returned in October I was just in time for its première and also for the first rushes of the first British-sponsored production. When I left in December, that one was in the bag and two more in the making, whilst in the Russian sector three or four were either on the floor or in an advanced stage of preparation.

The Eve of Revival

In the French zone there is no production at all (nor has there ever been in that part of Germany), and in the American zone it hasn't actually started yet, though, once it does, it will probably be the most noteworthy product of all, the man in charge being none other than Erich Pommer.

Pommer told me that he will not start production before the spring because he wishes first to build a solid foundation in the way of studio facilities, equipment, personnel, story material, etc. All this has now been done, and one of the authors who work for Pommer is Erich Kaestner (of "Emil and the Detectives" fame), and one of his stars Hans Albers, now probably the most famous actor in Germany (and unlike Jannings, Kloepfer, Krauss and others, with a decent enough record during the 12 years).

The other names of Pommer's directors, actors and technicians are completely unknown outside Germany. As a matter of fact, Pommer is trying to make a virtue out of the necessity to work away from the star principle and very economically indeed. Interesting background and good story material will have to stand for lavish production and star values, as even the "super de luxe" class of the forthcoming German productions will have to cost well under the 800,000 mark top-limit, the latter amounting to £20,000 in official currency (or about the equivalent of 100,000 cigarettes in "real" currency).

Producers Are Vetted

In the British as well as in the American zone the actual producers are licensees who have been carefully vetted by the respective Control Commission Authorities with regard to their political as well as financial reliability and their professional qualifications, and needless to say, they must find their own money and submit story and production to the respective Allied Control.

In the Russian zone, on the other hand, all production activities are vested in the newly formed Defa (Deutsche Film A.G.), which is financed by municipal funds (same as, incidentally, all the surviving Ufa theatres in the Russian sector of Berlin and in the Russian zone, whilst the other theatres are privately owned by suitably "vetted" individuals).

What with controlling over 80 per cent. of the surviving Berlin studio space (in Babelsberg and Johannesthal), the Defa productions were first off the mark and are likely to produce about double the numbers of the U.S. and British-sponsored features.

The first one, whose première I saw in October, is entitled "The Murderers are Among Us." It is a rather slow and ponderous story of an anti-Nazi returning from the war to shattered Berlin and meeting a girl who stops him from his impulse to kill a vile Nazi who has committed atrocities during the war (the girl convincing him that stern justice rather than lynch-law must be meted out to the criminal).

An Ironical Point

The picture excels by some beautiful photography of the ruins of Berlin and it was rather an ironical point that the excellent actor who plays the Nazi had himself spent years in concentration camp, while the fellow who plays the hero could not attend the gala-première: he had just been jailed for having made false statements about his Nazi past.

In the meantime two or three more Defa productions have been completed and two or three others are in preparation, most of them "political" subjects.

British-Sponsored Comedy

On the other hand, the first British-sponsored production, completed in December, is a harmless escapist comedy, and the chances are that the box-office will show a rather favourable verdict for that sort of subject: a farcical comedy of a young man about town who, so as to cure his mendacious girl-friend, decides to speak nothing but the truth for 24 hours. The star of this picture is Gustav Froehlich, who crashed the front page about ten years ago alleged to have boxed Goebbels's ears catching him in an intrigue with his (then) wife. (But Gustav was honest enough to admit to me that he was merely shouting at Goebbels when the latter's bodyguard dragged him away.)

Another British-sponsored film now in production is directed by Hellmuth Kaeutner, most gifted among the younger generation of German film makers. This has been done almost exclusively with exteriors, and it is a rather quaint story of an old motor-car and the fate of its successive owners during well over a decade of recent German history.

Studio Facilities

Production facilities for the British-sponsored pictures are at the old Tempelhof studio. As to the forthcoming U.S.-sponsored productions (everyone in Germany calls them Pommer productions), they will be done at the new studios at Geiselgasteig, near Munich. As it so happened that one of Goebbels's last decisions in his capacity as film czar was a major transfer of production from Berlin to Munich, and as the new big studios built there were nearly finished (and miraculously unbombed) at the time of the surrender, Pommer has now completed them and they will indeed be among the largest and best equipped studios in Europe when he starts production in the spring.

Incidentally, he has scheduled about six to eight features up to the end of the year, and what with four or five British-sponsored pictures and about 20 Defa productions, that will be all for the time being.

In the meantime the 3,000 German kinemas—the surviving three-quarters of the pre-war capacity—are showing a mixture of old German features, duly passed by censorship, and some features of the respective occupying power, about a score each in the Western zones and 50 or 60 in the Russian zone. Apart from the French zone, where superimposed titles are still used, synchronisation is now the almost exclusive medium. It is invariably done in Germany at a cost of well under £2,000; but the results have been none too favourable so far.

"The Veil" Succeeds

Of the British pictures shown, "The Seventh Veil" is one of the few to have clicked at the box-office as well as in the Press. "Brief Encounter" has surprisingly been no more successful than some of the more average British or American features selected. As to the Russian productions, they have almost all played to empty houses, which may be due to bad synchronisation no less than choice of subject.

As to "interzonal" exchange of productions, what little there has been of it so far was exclusively between the British and American zone and strictly on a tit-for-tat basis. However, this should soon improve and maybe Pommer's optimism will be justified, for even in October and again in December he told me that it is in the very nature of the film business to transcend zonal barriers.

Raw Stock Difficulties

He was certainly right in pointing to the relative success of the raw stock difficulties straightened out between the Russian and the Western zones; since stock base and emulsion are produced in different zones, a certain amount of useful co-operation was inevitably accomplished. But it is by no means certain yet whether this will also apply to the Agfacolor system, which seems to be more completely under Russian control.

However, the main point is that some sort of production activity has been started, and before long we should see whether the results can measure to the best German traditions of the middle and late twenties.

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: Paul Peak

"Kinematograph Weekly" is a member of the Audit Bureau of Circulation

A Word from the Chairman

THE newly elected chairman of the Birmingham branch of the Cinematograph Exhibitors' Association, Ken Jones, speaking at the annual meeting of the branch last week, made a timely and eloquent plea for unity inside the Association.

A split on the subject of a separate section for independents, he argued, would do far more than rock the exhibitor boat. It would harm the entire Industry at a time when a united front was more important than ever before.

Independent exhibitors in particular will pay heed to these words of wisdom.

Mr. Jones emphasised that exhibitors could still get together and speak with one voice. They would not be able to do this if the Association were divided.

The consequence of splitting the C.E.A. into a warring camp of Combine versus the Little Man would only mean that the circuits would still be able to make their voice heard, whereas the independent would lose an ally if he split from the combines.

It is certainly true that this is no time for disruptive action. With all this talk of Quota in the air—and with many responsible people already assuming automatically that the quota rate will be raised steeply—exhibitors need a single voice and not a chorus for the next year.

Mr. Jones' remarks have particular weight, coming as they do from Birmingham, which must surely be one of the most successful branches in the Association. At the same meeting, as the new chairman was issuing his warning to the C.E.A. rank and file, members were going on record congratulating themselves on the great success of the Joint Committee of the Justices and the Trade which has been a feature of the Birmingham film scene for 30 years.

This Committee has done a fine job. Its influence extends beyond its own territories. It is a splendid example of a case where unity is strength in exhibitor affairs.

Long Shots

IT must be nearly a year since I fired off a squib in the KINE. and suggested that the Associated British people should take up a much more progressive line in their public relations, and should quietly remind the world at large that they do happen to be the single largest circuit in the country.

In other words, that when it comes to publicity they should not let their friends in the Rank group have it all their own way.

Certainly they had plenty of men who could put over the stuff had they been instructed to. I could just see Sidney Lewis going to town had his directors wanted a more thrustful policy.

Well, this week Associated British made something of a bow to the lay Press at a lunch in London. With Sir Philip Warter in the chair, with Sir Stafford Cripps and Jack Warner as guests of honour, and with the directors lining the top table, a major film company which has kept itself very much to itself, suddenly broke into the sun as it were, and told the lads from Fleet Street something of its plans.

You will find these plans suitably draped on our main news page to-day.

THE two main news points of the lunch though, surely, were the appearance of Jack Warner, who went back to the States on the following day, and the remarkably significant speech of Sir Stafford Cripps.

Warner, whom everyone was congratulating on his award of the Medal of Merit as a mark of the U.S. President's appreciation of his war efforts, was in somewhat subdued form. He spoke for a long time, and his concentration was not helped by the hammering that was going on in a room just off the banqueting room—kicking up a clamour, which hardly earned the Savoy any marks.

He was far from the wisecracking Jack whom I remember sitting at the top of the table at the Warner Studios restaurant in Hollywood when I was last there ten years ago. On the contrary, he had some serious things to say and he said them very seriously.

HIS great point, of course, was that Associated British is thoroughly British despite his company's interest in it.

Sir Stafford Cripps' speech was the top item of the lunch. He described as "thoughtless" the recent demand for the "de-Americanisation" of Associated British, and he declared that there was no need for any such move.

He went on to say that the films concerned would be thoroughly British, reflecting the British viewpoint.

FINAL upshot of his words was to give an official Board of Trade blessing to the structure of the company and silence those critics, including, presumably the B.F.P.A. and Sir Henry French, who have gone on record criticising the group.

So in view of that blessing there is nothing more to be said.

I left the lunch feeling that Associated British was to be congratulated in having at last came into the limelight of publicity and in having broadened its attitude towards public relations.

THE last of the major reports on Quota has been sent to the Board of Trade. It comes from the Film Industry's Employees' Council, which, as you know, represents all the unions in the business and, as I expected, it contains some pretty blunt proposals.

In the main it shows that it has been enormously influenced by two other documents—the Mallalieu report on the film business by the ten Labour M.P.s and the private report sent Sir Stafford Cripps by Sir Alexander Korda.

You know all about the Mallalieu report. It caused a national Trade sensation when it was first printed as a KINE. exclusive two or three months ago. Its most sensational recommendation was the suggestion that some kinemas should be stripped away from the three major circuits and a Government-owned fourth circuit should be formed out of them. I see that the union boys have accepted this, lock, stock and barrel.

SIR ALEXANDER KORDA'S report has not been published and although I wrestled with the mercurial Alex. on the 'phone several times on Monday and Tuesday, he remained convinced that it should not be made public.

However, the Employees' Council mentions the Korda piece so frequently that it is possible to get a fairly shrewd idea of what Sir Alex. has in his mind. As far as I can understand, it seems that Korda is the man behind the suggestion that exhibitors' Quota should be split into first features, second features and shorts.

Korda, too, makes the suggestion—which is part of the Employees' proposals—that kinemas should be classified into four categories—large circuits, West End theatres, circuits with more than ten theatres and exhibitors with fewer than ten—and that all four groups should have separate Quota percentages.

I UNDERSTAND that Sir Alex. Korda's suggestion is that first feature screen Quota should start at 35 per cent. for the main circuits and for the London West End theatres.

Sir Alex. does not consider that West End theatres need a second feature quota at all, but the unions disagree with this and want to clamp one on.

Taking it by and large, I suppose, suggestions for Government renting companies, film banks and even a Government circuit no longer make headlines, for they have all been aired before in things like the Mallalieu report.

BUT the idea of a direct tax on foreign films to hit the American companies instead of renters' quota is, however, pretty new. At least it hasn't been aired for some time.

The unions think that a tax on the big renters should be utilised to finance the central office of a film bank which would, in turn, finance production. H'mm. I can see some high jinks before that one ever finds its way into the Quota Act.

MURRAY SILVERSTONE, that private dynamo who runs the foreign side of 20th Century-Fox, is over in London on one of his frequent visits. No senior American executive knows this country better or has more affection for it.

I was hoping to have a talk with him before I went to press, but this was not to be. However, as I understand it, his trip is a routine one, but he has taken time off to break into the headlines by telling the Fleet Street boys that Fox is prepared to put one million pounds into the rebuilding and expansion of the Wembley studios subject to getting the appropriate licences.

This story has been kicking around for some time, but it is pleasant to have Murray's word that the company is ready to go. Anything which increases studio space in this country is to be applauded.

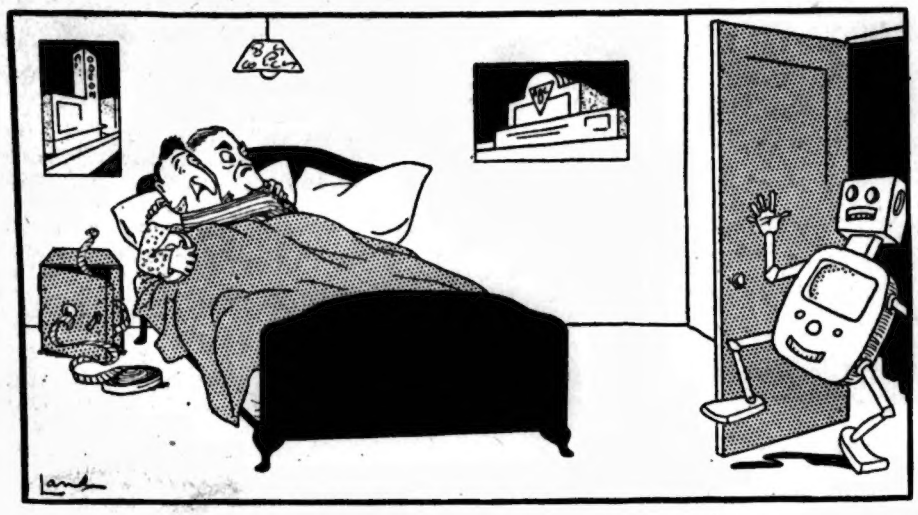
I HAVE received the first monthly report of the Christian Film Council. This organisation, as you may remember, suddenly announced that it proposed reviewing films in terms of moral suitability and one or two of its officers had a brush with the C.E.A. in some correspondence recently.

One section of Trade opinion seemed inclined to view the report as a potential menace to the commercial industry and was apparently prepared to go out and meet it half-way with fists up.

At the time it seemed to me that this attitude was precipitate. There is never any sense going out looking for trouble.

JUDGING by the first number, the reports are no serious interference or threat to commercial interests. Nor, to be frank, are they very interesting. The first report deplores the lack of co-operation the Council has received from the renters, hints that the British Board of Film Censors is antagonistic to the new

Continued on page 6



Hush, Hush, Here comes the Bogey Man! "Film interests are quite frankly terrorised". . . . by a new monster—Television.—J. Lewis M.P.

LONG SHOTS—continued

Gallup May Start Up His Poll on British Films

idea, and emphasises that the reports of the new reviewing board will fill a gap which churchmen are feeling.

At the end of all this the reviews are something of an anti-climax. "Great Expectations" is considered suitable for children, "The Kid From Brooklyn" is held to be healthy and amusing entertainment for all ages. "The Outlaw" is slapped good and hard. "The Razor's Edge" is held to be unsuitable for children and "Song of the South" is "richly valuable entertainment."

The editorial prose style could be considerably improved.

THERE is a distinct possibility, I hear, that Audience Research Institute, which holds a very important position in Hollywood and which checks up on audience reactions for the major studios, may establish a branch in England in the Spring.

The head of this organisation, the celebrated Dr. George Gallup, is coming over here in May with the express intention of seeing how his experts can settle down to an analysis of British audience opinions on American films.

B. T. DAVIS, the next President of the C.E.A., is yet another of the many men in the Industry who have been down with flu. I don't know any vital statistics, but it certainly seems that there has been far more illness this winter than at any time in recent years.

Davis was away from his Birmingham office for nearly a fortnight, and when I had a long talk with him on the 'phone was just catching up with heavy arrears of correspondence.

He hopes, however, to be up in town early in February, coinciding with a number of important meetings down in the Trade diary.

BIT by bit we are getting a fairly clear picture of the shape of the C.E.A. General Council for the next 12 months. Voting at the annual general meetings has so far produced only one major surprise—the defeat of Bill Berriman down in South Wales.

Berriman is very popular up in London, where there will be many people who will regret his loss from the central scene.

During the last year he appealed successfully to the Excise people to secure the lifting of entertainment tax from his mining welfare halls.

I BELIEVE I am right in saying that his success earned him a great deal of criticism, although, surely, this is rather unfair—for you can't blame a man for getting the best possible deal for his own people.

I suggest that South Wales lost a first-class delegate, and that the General Council has lost a front-ranking personality—a man whom people respected, even though they fundamentally disagreed with him in many cases.

WRITING of C.E.A. matters it is particularly worth putting on record that there were three generations of one family at the meeting of the Edinburgh section last week.

They were A. S. Albin, W. H. Albin and William Albin, Jun.

Young Albin, who was in S.E.A.C. Naval uniform, has just been demobilised after two years' service and is going into the kinema business to carry on as the third generation of this pioneering family.

VERY little that we didn't know emerged out of the debate on television which suddenly flared up in Parliament last week.

You will find a digest of what happened in so far as it affects the film business on another page.

I notice that during the debate there was a tendency to assume that this country was ahead of all others in television research. That assumption has been prevalent in Britain for some time.

I suggest—although I profess to no inside knowledge—that this attitude is dangerous. An enormous amount of work and money is being poured into the subject in the States, and as far as actual televised broadcasts are concerned the Americans are anything but lagging behind us.

MY old sparring partner Frank Fowell, who has been almost everything except a magnate in the film business, and who has for some years been on the publicity side with M-G-M, has been in touch with me following a KINE. feature article in which we analysed a long-haired book on the film and sociology.

"I cannot help thinking," says Frank, "that all this erudite psycho-analytical stuff is very much off the beam as far as our Trade interests are concerned." And I must say I agree with him.

He goes on to say that the policy adopted by the old Cinematograph Trade Council on the subject of the kinema and juvenile crime was the most direct and efficient the Trade has known and, finally, he sends me a copy of the booklet on juvenile crime, which he wrote as secretary of the Trade Council and published back in 1917.

IT is a remarkable booklet, and page by page, paragraph by paragraph, it produced fact after fact to refute the slapdash argument that films caused child delinquency.

It is a very adult piece of work and it points the accusing finger at social evils which break the family ties in children and encourage crime.

I confess I had never seen the opus before, and I regard that as my loss. If there is much more moaning and groaning from the ill-informed, the Trade might very well consider reading Fowell's admirable booklet again—and then going right ahead and bringing it up to date.

LAST week's KINE. unwittingly slighted Gordon Taylor, an old Fleet Street colleague, who is responsible for the Bernstein questionnaire.

You will remember that we carried a main feature page article analysing the background of this quiz, which is by far the most important audience investigation in the British entertainment world.

Through one of those technical slips, which happen every now and then, Taylor's name was omitted.

I TAKE this opportunity of making it quite clear that he was the author, and of pointing out that he is the organiser responsible for this extremely valuable piece of fact-finding.

I understand that the questionnaire's results, as far as they can be determined by a straw ballot, show some pretty startling changes in public tastes over recent years.

I predict headlines when the final figures are made public.

Close-Ups

by

SCREENCOMBER

The Long Acre Mystery

THE cigarette in the mouth of Flash Scoopcomber had burnt itself down to his lip before he was aware of it, so intent was he on the job in hand. He had been entrusted with the job of revealing the identity of the mysterious "Manager." Earlier, a figure, wearing an obviously false beard, had brushed past Flash as he lurked in the protection of the shadows. From the beard and the coloured glasses, Flash guessed it was "The Masked Manager." Quick as a flash—he wasn't called Flash for nothing!—he had followed in his wake and stood listening outside the Joint Editors' joint, where a buzz of excited voices replaced the more customary buzz of somnolent snores. Dominating all was the voice of "The Masked Manager," speaking rapidly in a foreign accent which was either affected Scots or disinfected European. As the bearded and bespectacled figure emerged, the alert reporter produced a cigarette and murmured, "Got a match?" It took but a moment for Flash to bung it slap into the false beard, which in spite of the "Manager's" supposed knowledge of such matters, had not been fire-proofed according to L.C.C. regulations. The beard burnt briskly for a few moments and fell in ashes, revealing the familiar features of Sir Alex K——!

Who is "The Masked Manager"—as if we cared! Don't miss next week's thrilling instalment.

Winkleheim News

FOLLOWING the success of "Great Expectations," Wart Winkleheim announces that he plans to sign up Charles Dickens.

Details are not settled as Mr. Winkleheim is having difficulty in tracing Mr. Dickens' whereabouts. "Last I heard he was working at Ealing on 'Nicholas Nickleby.' He's an elusive guy. I plan to cash in on the 'Forever Amber' publicity with a remake of 'Oliver Twist,' to be titled 'Forever More.'"

Schwineschwill is Here!

HERR SCHWINESCHWILL, celebrated German director, has arrived in this country to direct the great new British patriotic epic, "White and Blue." Originally titled "Red, White and Blue," the "Red" was omitted as suggesting Leftist tendencies. Mr. Schwineschwill sees nothing remarkable in the fact that he should now be called upon to make an epic of Empire. "Art vos international, vosn't it—ja? For der Germans I make gross patrioticals, so vy can I not make der gross patriotical for der Engelisch? I plan to make much sly digs at Hitler by introducing spectacular finales introducing your inspirational national anthem, 'We Vos Going Mit der Washing for to Hang Out on Der Siegfried Line.'"

U.S. TO CONDUCT QUIZ OF AUDIENCES HERE

Uncertainty of Trends in Film Tastes

AMERICAN producers are preparing a first-class investigation into audience likes and dislikes in Britain. Two moves reported from Hollywood indicate a growing uncertainty over trends in audience taste—particularly for this country.

Move Number One to a drive to keep in closer touch with audience requirements is the extension of Dr. George Gallup's Audience Research Institute of Hollywood to Britain. In the past, this poll has been conducted over here by a British organisation, but Dr. Gallup intends visiting London in May to set up his own investigation staff.

This may lead to further extensions in European countries.

Move Number Two is the appointment of Addison Durland—specialist on Latin-American relations and top-notch "taster" on those countries' requirements—to open up an international information centre at the Hollywood office of the Motion Picture Association. He will work with Joseph Breen, administrator of the Production Code.

Durland has a reputation for expert advice on story material. During the war, with the International Information and Cultural Affairs office of the U.S. Government, he was responsible for "vetting" scripts involving Latin-American scenes.

Not one complaint was registered against any Hollywood film by a Latin-America country.

"Duel" Takes Record 4 Weeks' Gross

"Duel in the Sun," the David O. Selznick picture which has raised protests from U.S. religious bodies, was reported on Tuesday to have taken 172,873 dollars (£43,000) during its first four weeks' run in Los Angeles. This tops "Gone with the Wind" takings for a similar showing by 31 per cent.

Hyatt Daab wires the KINE. that "Duel" took 41,813 dollars in its fourth week, which was more than it took in its second or third.

"TELEKINEMAS, But No Threat to Exhibitors"

—Paramount Chief

Despite a future development when small kinemas may turn to 100 per cent. television programmes, the average exhibitor has nothing to fear from the new medium.

This is the opinion of William C. Eddy, Chief of Paramount's Chicago television station which is costing the company £125,000 a year.

At the moment, the station is losing anything up to £2,000 a week, but Eddy foresees a saving to profit-making next year as television audiences grow.

Dent Tells Hollywood: "Top Danger is Higher Costs"

FEWER "BIG" PICTURES BEING MADE

From William H. Mooring

RISING production costs and not accelerated foreign film competition is the greatest single problem faced by Hollywood, says Arthur Dent, who, with Mrs. Dent, left the film capital after an intensive two-week tour of the studios.

Dent will remain in New York until early February, then sail for England, where he expects to finalise one of several deals he has been discussing with U.S. personnel.

He cites as the chief economic danger faced by Hollywood, a two pronged tendency to higher film costs. Producers are putting more money into their top production, as instance the $5,800,000 invested in "Duel in the Sun" by Selznick, $3,000,000 budget on "The Paradine Case," and the better than $4,000,000 incurred by Darryl Zanuck in the filming of "Forever Amber."

They correspondingly are reducing the number of top-budget pictures produced, which results in vast additional studio overheads per picture, and raises final picture costs at a time when labour is expensive, materials sky-high and labour unions on the war-path for still higher wage scales.

Dent was surprised by the genuine interest shown by Hollywood executives in the improved quality of British film product. If there is any real jealousy on this score he failed to detect it, but was impressed that Hollywood's real attitude is that better films mean good for the business no matter where they originate. That did not mean, however, that British films have as yet been able to win the same all-round exploitation in the American circuit houses as Hollywood's own product.

QUOTA WILL DO MORE HARM THAN GOOD

—Says Goldwyn

"BRITAIN'S quota law will do England more harm than good," said Samuel Goldwyn at a Press conference on his return to Hollywood after a visit to this country. It will "inspire bad pictures," he added.

His observations abroad convinced him that "Hollywood is still the master, and all I care about," he added, "is that American production maintains its leadership."

He considered the double bill to be dead, and cited the increase of single feature programmes.

Rentals and Television Talks Next Week

C.E.A. members of the Joint Committee of renters and exhibitors will meet on Monday next to examine the question of film rentals in preparation for presentation of views to the next meeting of the Joint Committee.

On Tuesday the R.E.P. Committee will meet to discuss television.

20th-Fox to Rebuild Wembley Studios

Murray Silverstone, foreign chief of 20th Century-Fox, who is now in London, states that his company was only awaiting official permission to spend upwards of a million pounds on expanding the small Fox studios at Wembley.

It is hoped eventually to reconstruct and extend the place so that 20th Century-Fox can make Grade A films in Britain.

Plans are complete and only await Board of Trade licences.

PUTTING ON THE RITZ

Scenes at the opening of S.M. Super Cinemas' Ritz at Birkenhead. (1) Southan Morris receives the congratulations of a patron. (2) Jim Pattinson and Otto Bolle of 20th-Fox who were among the guests at the reception. (3) Mrs. Southan Morris and Junior. (4) Mr. Allen, one of the directors of the circuit, arrives. The last three pictures are by courtesy of British Movietone News.

F.I.E.C. QUOTA PROPOSALS—continued

theatres; other circuits with more than 10 theatres; exhibitors with not more than 10 theatres.

8. A minimum labour cost clause for short films.

9. Fair trading arrangements between distributor and shorts producers.

10. Retention of minimum labour cost clause for feature films.

11. The provision that after excluding two persons, four-fifths of the labour costs of British films must be paid to British subjects. This should be amended to "exclude only one person."

12. Retention of Fair Wages Clause.

13. The imposition of a tax on the net box-office receipts of foreign films.

14. The starting quota rates to be as follows, that is, of the total footage of film shown in a kinema, British film shall be at least equal to the percentage stated.

	First Feature.	*Second Feature.	Shorts
Large circuits	35%	20%	50%
London West End theatres	35%	20%	50%
Other circuits with 10 theatres...	25%	15%	50%
Exhibitors with not more than 10 theatres...	15%	10%	50%

These quotas should rise in steady increases over ten years to:

	First Feature.	*Second Feature.	Shorts.
Large circuits	50%	30%	66⅔%
London West End theatres	50%	30%	66⅔%
Other circuits with more than 10 theatres...	35%	22½%	66⅔%
Exhibitors with not more than 10 theatres...	22½%	15%	66⅔%

* Second feature quota may be met either by British second feature or British short films.

(Detailed Report appears on p. 20.)

Managers' Next Meeting

The national executive of the C.E.A. Managers' Separate Section will meet at Birmingham on Friday, February 7, when matters connected with the constitution of the Section and subscriptions will be discussed.

EDINBURGH

FESTIVAL ORGANISERS BLOT THEIR COPYBOOK

Omission from Film Talks Was "Insult" to Branch

EDINBURGH C.E.A. last week appointed a committee to make suggestions on the type of film which might be shown during the International Festival this year. R. M'Laughlin said the section and its chairman had been "grossly insulted" in not being invited to a meeting called by the Festival people to discuss films, and Bailie J. R. Poole said the conduct of this matter on both sides had been lamentable.

Mr. M'Laughlin is to suggest—at the next Scottish executive meeting—a 25 per cent. increase in the C.E.A. subscription, and that it should all go to headquarters, as the branches did not seem to require any more money.

A letter was read from the local secretary of the Road Haulage Association asking the section to send a representative to the platform at a meeting to protest against the nationalisation of transport.

J. S. DUNBAR moved that they decline the invitation on the ground that the C.E.A. was a non-political body.

LOUIS DICKSON, seconding, said the General Council had had this matter before it, and it had agreed to take no part in any political campaign.

Mr. Dunbar's motion was carried.

Increased C.E.A. Subs.

Mr. DICKSON, reporting on the last meeting of the General Council, said he had emphasised Scotland's request ever since 1942 for fuller details of the classification of halls, and failing to get it they were opposed to the increased subscription to the C.E.A. Mr. Rees, of Bristol, he said, supported him and proposed that the matter be referred back. However, a compromise was struck, and it was agreed that the Scottish members of the General Council confer with the L.P. and F. Committee before anything was done. But the increase was generally approved, although it had to be confirmed at the annual meeting.

Mr. M'LAUGHLIN suggested that as the General Council report was printed and in their hands it would save Mr. Dickson trouble if he merely answered questions on the report.

The CHAIRMAN: Leave that to me.

A 25 per cent. Increase

Mr. M'LAUGHLIN, on the question of the increased subscription, agreed that headquarters required more money, but subscriptions were divided in the ratio of 57½ per cent. to London and 42½ per cent. to the branches, and they had not had any case put forward that any branch required more money. He thought the Scottish branch had about £3,000 in hand. The matter should be taken back for reconsideration on the question whether that additional money was required by the branches.

Mr. M'LAUGHLIN's recollection was that the funds in hand of the branches amounted to something like £30,000. So the branches were obviously in a sound financial position. He thought the increase might have been 25 per cent., and the whole of it go to headquarters. It would do no harm for the Scottish branch not to agree to the increase until it was proved that it was justified by the additional London expense, and he proposed to bring that point up at the next Scottish Executive meeting.

Festival Films

W. H. ALBIN made a personal explanation about the meeting which he and Mr. Dunbar had attended at the request of the committee of the International Festival to be held in Edinburgh this year.

They did not know what was wanted, but it was suggested that during the Festival they should have British films in every picture house in the city. They told them at once that that was impossible, though it might be possible to show some British films during the first week. They said they would put the suggestion before the section, but they did not promise anything. They promised also to suggest the showing of Scottish documentaries. The question now, however, was whether they were going to co-operate.

Mr. M'LAUGHLIN thought the section and its chairman had been "grossly insulted" in not being asked to this meeting.

Mr. ALBIN said they merely wanted some data in order to approach the C.E.A.

Bailie JOHN R. POOLE said the conduct of this matter on both sides had been lamentable, though Mr. Albin had done everything he could as well as he could. Councillor Murray, vice-chairman of the Festival Committee, was instructed by the Lord Provost to approach the film people, and he should have approached the secretary of the section. He had apologised to him (Bailie Poole) for the mess he had made of it. The result would have been the same, though the procedure would have been different. However, they should forget what had happened and agree to support the Festival. But as this was an International Festival, it did not necessarily follow that British films should be shown.

Mr. DUNBAR said he went to this meeting as a representative of G.-B. and not of the C.E.A. They made no promises; they only went to hear what they had to say.

Midnight Shows?

Mr. M'LAUGHLIN favoured supporting the Festival, if only because it was going to bring a lot of money into the city. But they should not tie themselves down to British films.

T. S. VEITCH thought an entertaining film would be a fine antidote to so much heavy music. Moreover, with so much music, there would be no time for the festival people to go to a kinema, and he thought there might be more scope for midnight shows.

On the motion of Mr. STAFFORD POOLE it was agreed to appoint a committee to bring before the Festival people suggestions as to the type of films which might be shown, and the following were appointed: A. S. Albin, T. Graham Salmon, J. S. Dunbar, W. H. Albin, J. K. Stafford Poole, R. M'Laughlin and Walter Maguire.

Newspaper Film Award

Mr. DICKSON brought up the question of the *Scottish Daily Mail's* National Film Award. If this, he said, was a question of a circulation stunt he did not see why they should boost it.

Mr. DUNBAR, on the other hand, thought it did no harm to have a polling-box, which needed no attention, in their outer hall.

Mr. M'LAUGHLIN agreed that any important advertising for the film Trade was good for all of them, and he would be quite willing to co-operate.

It was agreed to write Fire Force Commander Muir and ask if he would receive a deputation to go into the question of repairs to chemical extinguishers, as used to be done by the Edinburgh Fire Brigade.

Harry Ree as he appears in SCHOOL FOR DANGER (U.A) a Central Office of Information production of sabotage work which is to have a Royal premiere at the London Pavilion on February 7

TELEVISION AND THE TRADE

M.P. Advocates Closer Co-operation

RELATIONS of the film to television were discussed in the House of Commons last week when John Lewis called attention to the development of the television service, which, he claimed, the Government was doing very little to encourage. The technicians, he said, were trying to keep alive this 20th-century child, which was struggling for its life against the opposition of the large vested interests which were running the entertainment of the country.

Before the war, we could at least see films on the television screen which we could not do to-day. That was because the film interests are terrified at what they regard as a new type of monster which threatens to consume them.

He complained, too, of the low pay of the cameramen at Alexandra Palace.

Finally, he advocated a much closer co-operation with the film Industry.

W. A. Burke, Assistant Postmaster-General, replying, said that negotiations with the cameramen were going on at present, and he thought he could say that they would receive very substantial increases in their pay. Increases of about £50 a year had been agreed with electricians.

He was sorry he could not say anything about kinema and sports promoters because negotiations were going on now, and everything he said might have a bad effect. He foreshadowed a service to Birmingham and said that it was the desire of the Corporation and the Government to regard television as part of an integrated broadcasting service which would be available for the large proportion of our industrial population.

BRITISH FILMS STAND HIGH AT BOX-OFFICE

Grimsby C.E.A. Chairman's Tribute

ALTHOUGH the national president of the C.E.A. was unable to reach Grimsby for the luncheon held by the North Lincolnshire branch of the C.E.A. on Wednesday—he was fogbound in the Trent Valley—the event, which was attended by local civic heads and representatives of the local authorities, was a very successful gathering.

Proposing the toast, "The Industry," T. D. BELL (the chairman) said that since 31,000,000 people in the country attended the kinema every week it was no mean Industry.

Mr. Bell went on to thank the Churches and Canon Marsden for the excellent understanding they had arrived at in Grimsby over the question of Sunday opening. Co-operation between church and kinema was better now than it had ever been.

British and Good

"It is not the part of the kinema to educate the public," he said. "We are there purely as entertainment, but there are films—and I am proud to say they are British films—which are endeavouring to raise the standard of public taste.

"There used to be a time when to show a British film would be a dead loss. At present British films stand higher than any American film and the box-office appeal of British artistes is higher than American artistes."

He hoped that as the educational standard was raised there would be a demand for an even better type of film than there was at the moment.

Generous Help

Responding, the Mayor of Grimsby thanked the kinemas for the help they gave to the Mayor's Christmas Fund.

He was not particularly in favour of Sunday opening, but he felt that, on the whole, young people were better in a kinema on Sunday night than roaming about the streets. He was very glad the Churches took the attitude they did and avoided a poll.

The Mayor of Cleethorpes also responded.

Coun. C. Clow, submitting the guests, said that as an Industry the kinemas were doing a great job, particularly in slum areas where they provided a valuable social amenity.

Coun. W. Harris, responding, said that the kinemas in Grimsby were conducted in a very satisfactory manner.

Stockport C.E.A. Annual

At the annual meeting of the Stockport and District C.E.A., the following officers were re-elected:—Chairman, A. E. Wright (Plaza); vice-chairman, F. F. Thornley (Alexandra and Don); secretary, J. Wooley (Curzon, Offerton); treasurer, J. Brooks (County, Reddish); auditors, H. Hampson (Empress, Heaton Norris) and E. Hamson (Savoy and Vernon).

W. Haydn Ellwood (manager, Plaza, Stockport), who is a member of the committee of the South and East Lancashire C.E.A., did not seek re-election as secretary of the Stockport Association.

SHEFFIELD

STRAIGHT FROM THE SHOULDER
TALK BY SIR ALEX KING

C.E.A. Urged to Adopt More Aggressive Spirit in Tackling Quota, Tax and Rentals

THAT a more aggressive spirit should be adopted by the C.E.A. in dealing with the new Quota Act, entertainments tax and film hire was the theme of an address given by Sir Alexander King at the monthly meeting of the Sheffield C.E.A. He was welcomed by the new chairman, Percy Toothill.

Sir ALEXANDER said that some weeks ago he indicated that 1947 would be for the independent exhibitors one of the most serious years in the kinematograph industry.

There were, however, three items, and only three, which the C.E.A. should tackle with courage and not in the spirit in which several things had been tackled recently. They were:—

1, New Quota Act; 2, entertainments tax, and 3, film hire.

Beginning with the Quota Act, Sir Alexander said it was obvious that a big effort was going to be made to abolish renters' quota. "You will observe," he added, "that British producers have supported that view, and I say frankly that I am suspicious. Surely British producers are not afraid of serious competition by Americans producing in this country? Are they looking for a monopoly of production? Do they want something more—a guaranteed outlet for their pictures through our booking books? Look at the memorandum they had which was in support of this argument.

The Renters' Quota

"They tell us that British production will increase steadily in 1947-48-49 on, and everything in the garden will be lovely. As I show every worth-while British film I hope their optimism is justified. Surely we are not drafting a Films Act only to cope with to-day's conditions. An Act will be introduced in 1948 which will last at least ten years. Surely technicians and materials will not always be on short rations?

"I think we should do everything to encourage Americans to produce pictures over here. If they do they will not produce quickies. They will produce pictures which will get the British markets and also the world markets.

"I maintain if there is no quota on distributors, instead of 1,000 exhibitors defaulting you will have over 2,000 law-abiding exhibitors forced to default, and nothing can bring the Films Act into disrepute quicker than 2,000 exhibitors not complying with a British Act of Parliament.

Quota for ALL

"If we must have a quota, it must be on the whole Industry:

"(1) All Orders in Council, monetary clauses and everything which reduces production of worth-while pictures here should be scrapped. (2) If exhibitors are on footage, renters to be on footage, with, of course, proper safeguards with production clauses to avoid quickies. (3) If there is double quota and treble quota for distributors, these films should be double and treble quota for exhibitors. (4) Where an independent is up against all the circuits there should be no quota on independents. (5) Where there are no circuits but two or more kinemas in the same area, then quota should be lowered. (6) Where normal conditions exist there must be a bigger margin between renters' quota and exhibitors' quota. It should be on the basis of, say, 10 per cent. for renters and 5 per cent. for exhibitors, and when British quota increases, then quota should increase accordingly again, say, on the basis of 15 per cent. for distributors and 7½ per cent. for exhibitors.

"Excessive quota is merely an insurance scheme for the screening of indifferent British pictures. The new Quota Act must be one which is fair and equitable to all sides. But there is one thing we must have on our screens, and that is entertainment.

"What I have suggested is more or less the C.E.A. memorandum, but I want to warn you that unless we fight hard, this Quota Act may be the biggest tax yet imposed on independent exhibitors—after the Entertainments Tax."

Football Lesson

On the subject of the entertainment tax, Sir Alexander King said:

"You will remember last year that I warned you that if we did not become aggressive we would wake up and find the football people had got a concession and we would get nothing. Well, that came true, and if the whole association does not get busy now we will wake up and find somebody else has got something.

"Well, the poor starving football people got their concession, and it really makes me laugh to read about thousands being turned away from football matches every Saturday. And, remember, we cannot afford to pay £500 to transfer a manager from one hall to another. We cannot pay £15,000 for Tommy Lawton or £50,000 for Stanley Matthews.

"Instead of asking for a substantial reduction, as did the poor football clubs, all we ask is an adjustment in incidence, and, with the exception of 9d. and 1s. seats, we are asking incidence to be altered to meet our extra costs. In other words, we are really suggesting to the Treasury that they should stabilise the tax at some fifty million pounds as against £7,243,000 paid in 1939-40.

Suggested Scale

"Last year I drafted out a scale whereby you would gain on the 9d. and 1s. seats, and reduce our seats from 1s. 6d. to 2s. 3d. by threepence per seat, giving the public the threepence reduction and gaining 1½d. on each price for ourselves. My scale was simply this:

"¾d. or 1d. on 9d.; 3d. on 1s.; 3d. on 1s. 3d.; 4d. on 1s. 6d.; 6d. on 1s. 9d.; 6d. on 2s.; and 8d. on 2s. 3d.

"We could even reduce our prices and be better off, but when I put forward that scheme I am told we have not a good case because last May was the best May we ever had, August better than the previous August, etc. What I would like to ask you Sheffield exhibitors is: Was November the best November? What about December and January? Do these show an increase on previous years? No! The time to get this adjusted is now, and not when the bottom has gone out of the business.

"We have less than three months until the next Budget and practically nothing has been done. But I repeat what I said in October—the biggest mistake ever made was trying to work this on the lines I have mentioned and through permanent officials.

Film Rental Squeeze

"Regarding film hire, this is easily dispensed with; renters ask and get too much. It is quite obvious now that 25 per cent. films get 30 per cent. or 33⅓; 33⅓ get 40 per cent.; 40 per cent. has jumped to 45 and 50 per cent., and I am afraid the sales directors of film companies—to use a title of a famous film will have to say—'1939-46 were the best years of our lives.' The C.E.A. has undertaken to tackle this subject and they have considered a general policy."

The CHAIRMAN (Percy Toothill) thanked Sir Alexander and said it had been a straightforward right-from-the-shoulder talk.

Parliamentary Approach

E. C. CLAYTON asked what should be done. Attempts had been tried to get the sympathy of prospective candidates before the last election, but not much was gained. He agreed that the only thing to do was to give the General Council instructions that it had to go in for a really live campaign and send back to the branches for them to contact M.P.s.

DENNIS C. WALLS said he was pleased to hear Sir Alexander's talk. "I think, for once, that I would subscribe to everything he has said, with probably one exception. I would epitomise everything he has said as "enthusiasm." It is the background of these subjects.

About entertainment tax, I have said many times that our Parliamentary contacts are sadly lacking. The rank and file of Parliament are the people to get at. The only criticism I could make is that I am yet unconvinced that now is the right time to go all out on an entertainment tax campaign. I think to a certain extent that we are on the right lines at this stage.

Statistics Needed

Where our last case fell down was that we did not go and explain why we need more money. In Fuller's report—excellently worded as it was—we said nothing about rising costs.

It should have been the easiest thing to have got statistics from halls throughout the country showing percentage rising costs—A.B.C. halls, etc. You need not go in for more statistics than that. That is the foundation why we need more money. The country to-day is suffering from inflation and leading rapidly to economic chaos, and to ask for any extensive reduction in tax is a very ticklish and dangerous job. But we want something for ourselves as well as the Government, and if we could prove that point we should be on the right lines. It is deplorable in my view that on many occasions you have allowed us delegates to go without a mandate from the branch. It is the wrong way to work," he added.

Sir ALEXANDER said if Mr. Walls' speech was indicative of the type as vice-president, then he could assure him that we would have his (Sir Alexander's) 86 votes any way. He was sure he would be a great success.

S.O. Campaign

Regarding S.O., for which there will be a poll on February 7, Mr. WALLS said the sub-committee was planning its campaign, which he thought would be an extremely difficult task. If any member had a change of heart and decided to give help he would be glad. He asked Len Shaw if he were against S.O., and if he was showing a slide that the "independent exhibitors did not want S.O.," and advising the public to be very careful. Mr. WALLS said he would be sorry to have active opposition. Eventually, S.O. might be a salvation.

Mr. SHAW said that the slide warned the public to be careful. His staff got more time off now than they would with S.O. He had looked on it from all sides and thought it was the thin end of the wedge for a Continental Sunday. He did not like it.

The CHAIRMAN said that every exhibitor was entitled to do what he liked, but it was carried at the last meeting that there should be no active opposition. Mr. WALLS said they should let the public decide for themselves. Mr. SHAW said he had not attended the last meeting and did not know of the resolution.

Hollywood born Diana Decker, seen with Fred Conyngham, makes her film debut in a British production WHEN YOU COME HOME, shortly to be Trade shown by Butcher's

NEW SHEFFIELD OFFICERS

Review of the Year

PERCY TOOTHILL, a well-known Sheffield accountant, was elected chairman of the Sheffield branch of the C.E.A. in succession to W. C. Harte, at the annual meeting held at the Grand Hotel, Sheffield, on Friday. He was vice-chairman during the past year.

The secretary, Arnold R. Favell, reported that for the first time in the history of the branch he had to report a deficit on the year's working. This was due to an increase of delegate's expenses.

In his annual report, he said the attendances had been very satisfactory at meetings. The membership was now 115.

When Mr. Toothill was elected chairman, E. C. CLAYTON said he had known him a number of years and he had always worked hard for the Association.

Mr. TOOTHILL paid tribute to the work done by Mr. Harte, who had been a most excellent chairman.

Dudley D. Craig was elected vice-chairman.

A. G. Smeaton was re-elected treasurer, and Arnold R. Favell was re-elected secretary and thanked for his splendid work in the past. Messrs. Shaw, Clayton and Kirkham were elected trustees. The chairman, Coun. Gent and Mr. Harte were elected as delegates to the General Council, and Coun. Gent was re-elected as delegate to the General Purposes Committee.

S. Kirkham was re-elected as delegate to the Sheffield Chamber of Commerce.

N. Staffs Officers

F. V. Chambers was re-elected chairman of the North Staffordshire C.E.A. for the fourth successive year.

Other officers elected were: vice-chairman, L. Myatt; treasurer, L. Myatt; delegates, Mr. Chambers and G. L. Barber; trustees, Messrs. G. L. Barber, E. Sillito and J. Barrington.

The chairman reported that progress was being made with the fund set up to mark the completion of 25 years' service by T. A. Grant as secretary of the branch.

BRISTOL

BRANCH REVIEW OF THE YEAR

Ever Increasing Costs are Worrying Exhibitors

THE election of officers at last week's annual meeting of the Bristol branch resulted in the chairman, vice-chairman and treasurer being re-elected unanimously. In accordance with the rules of the branch, the chairman was automatically elected first delegate. Two other delegates had to be elected and, for these, three names were submitted: the vice-chairman, E. C. Rogers, Coun. George Rees, the present delegates, and J. D. Saunders. On a vote being taken, Messrs. Rogers and Saunders were elected.

G. H. Blackburn, chairman of the Area Committee of the C.T.B.F., submitted the annual report, in which he said the total amount received from the area for the year was £316 17s. 1d., showing once again an increase on the previous year.

The staff collecting-boxes had averaged £2 15s., including the donation by A.B.C., the theatre collecting the highest amount was the Gaumont, Cheltenham, with £30 2s. 1d. The number of local authorities making donations from the Sunday charity contribution remained the same as last year, but the Bristol Justices had increased their contribution from £25 to £50. The sum of £11 3s. 3d. had been contributed by exhibitors attending the monthly meetings of the branch at Bristol.

W. PRODGERS pointed out that his company, A.B.C., had their own benevolent fund, but apart from that had given a large grant to the C.T.B.F.

The meeting voted a donation of £10 10s. to the C.T.B.F. and a similar amount to Glebelands.

A vote of thanks was passed to Mr. Blackburn, who was congratulated upon the excellent work he was doing for the fund.

Review of the Year

Coun. F. G. W. CHAMBERLAIN, who presided and reviewed the work of the year, said membership had decreased by one owing to the resignation of the Bristol News Theatre.

Attendance at branch meetings had been very good, but peace was proving more difficult than war. They were, however, fortunate in not having the labour troubles that were assailing so many industries; this was due to the commonsense negotiations which resulted in a national agreement.

In Bristol they had formed a local conciliation board which was working well, and their relations with labour had been very good during the year.

Their greatest worry was ever-increasing costs, advertising charges had been raised considerably, and the P.R.S. charges had been increased. They were experiencing increases from all directions, and with no relief in Entertainment Tax they could not increase their prices.

The TREASURER (J. D. Atkinson) presented the financial statement, which showed that expenditure had exceeded income during the year. The report was adopted, with a vote of thanks to Mr. Atkinson.

Monthly Meeting

Immediately following the annual meeting the ordinary monthly meeting took place. Members passed a vote of sympathy with the chairman on the death of his father, W. S. Chamberlain, who had been a member of the branch when he was in business.

Reference was also made to the death the previous week of Mr. Byrnes, of Cheltenham, and as a token of respect, members stood in silence.

A letter was received from a member complaining about 16-mm. shows which were being given at places within a few miles of his kinema.

Coun. GEORGE REES thought a committee had been formed to deal with the question of 16-mm. films

E. C. ROGERS pointed out that the C.E.A. had no definite policy on the question. This was confirmed by the CHAIRMAN.

Mr. ROGERS said there might be a difference between the branches; they might not all have the same policy.

After some discussion it was agreed on the proposal of Coun. GEORGE REES, to form a branch committee to deal with the matter, and W. PRODGERS suggested that people affected by 16-mm. films should serve upon, it and their opinions should be taken to the General Council.

The officers of the branch and the following members were appointed to form a committee: Messrs. A. B. Atkinson, Beckett, Collins, Gower, Teed and Lewis, with power to co-opt.

Higher Subscriptions

Dealing with General Council business, the CHAIRMAN said it seemed that, with the exception of the Scottish branches, all were agreed on the increase of subscriptions.

Coun. GEORGE REES said he had asked that the matter should be referred back, and had strongly supported Scotland on its opposition.

A. B. ATKINSON said he was against the increased subscriptions while gradings were as at present. If they wished to increase the subscriptions they should make alterations in the gradings. He did not wish to press the matter to a resolution, and it was ultimately decided to leave the matter for the moment.

It was agreed to fix the date of the next meeting as February 26.

Dorothy Lamour and Bob Hope in the sanitorium scene from Paramount's MY FAVOURITE BRUNETTE, to be Trade shown on February 12 at the private theatre at 10.30 a.m. and 2.30 p.m.

Letter to the Editor

Producers' Quota Memo Seen as a Menace to Independents

AN independent exhibitor would be justified in emitting a startled "HELP" after reading the producers' quota proposals. It would appear they want an insurance policy on the life of Mr. Rank, with the independents to pay the premiums. The woven montage of fact and fancy is superimposed with subtitles—Economics—Culture—National Interest—flashed on and off when their argument needs a fillip.

Independents, WATCH THESE FOUR WORDS! They are in for a lot of work during the coming quota discussions. The producers will try to get an enforcement law, with severe penalties, for you to show a percentage of British films laid down by them; but no FORCEABLE LAW THAT THE PRODUCERS CAN DEVISE WILL PRODUCE THE QUOTA STATED BY THEM.

They even attack their own people, "the little producers," for making small cost films so that we exhibitors (and that includes the circuits that book these little films) may comply with the law. What, in effect, they say is: We make 50 per cent. films and you must play them. If you do not, the Government must make you play them by the producers' strict enforcement law.

Now what makes these producers think that the British public are for the next ten years going to prefer British films as they do at present? Many of us independent exhibitors are perturbed that these producers cannot keep our British stars in this country, after the joint effort of making them stars by the British public, the exhibitor and the producer. The British public and the independent exhibitor can do nothing in this matter. Does British film stardom spell Hollywood, and "WHY?"

Film stars are not the only people who will want to get out of this country if the producers' proposals are embodied in the next Films Act. I would remind the Government that its mandate was for the removal of impositions, not the enactment of them. I can think of nothing more designed to kill the prospects of British films in foreign markets than the producers' memo. The reasons will be stated later. They involve more than is at stake in the British film Industry, and I am not ignoring the fact that America has a great obligation in the matter.

JACK PRENDERGAST
Rialto, York.

OPPOSITION TO 50 PER CENT. RISE IN SUBS

Leeds Members Think It Unneccessary

CLAUDE H. WHINCUP was unanimously elected chairman of the Leeds Branch at the recent annual meeting. He thus keeps the chair for the sixth successive year.

Acknowledging his re-election Mr. Whincup said: "I have already held this office for five years and I am perfectly happy and pleased to place my services at the benefit of the branch, but I think this and other offices should pass round. There may be reasons why it is desirable to keep the same man in the same office year after year, but I should like to point out my views."

HARRY HOPKINS was unanimously re-elected vice-chairman, and in acknowledging his re-election he said, "I am very pleased to be re-elected, and I say it frankly, because I love the work.

Coun. F. L. Gummersall was re-elected treasurer and E. Freedman was re-elected auditor. Following were elected the committee: C. Laycock, J. I. Goldstone, W. J. Greenwood, C. P. Metcalfe, E. M. Rush, H. Masterman, T. C. Shayler and F. Sykes.

Following were elected delegates to the General Council: D. Heughan, C. P. Metcalfe, C. H. Whincup, Harry Hopkins, F. L. Gummersall.

Arbitration Committee: Harry Hopkins, C. P. Metcalfe, T. C. Shayler, J. Jesson, F. Sykes.

Conciliation Board: D. Heughan, W. E. Walker, J. I. Goldstone, C. P. Metcalfe, C. H. Whincup, Harry Hopkins, F. L. Gummersall, C. Laycock, G. Guthrie and E. M. Rush.

Accident Prevention

Arising out of the minutes of the last meeting, Mr. HOPKINS said that he had been acting as delegate for the branch on the Accident Prevention Council, which had now become merged into a sub-committee of the Watch Committee.

"I agree that the appalling figures of deaths on the road demand some attention and that we are in favour of saving life, but we could not agree to submitting our patrons to lectures. But I agreed that we should consent to a display of posters and the distribution of handbills.

S.O. Campaign

The CHAIRMAN said that a committee had been set up to consider the question of contributions towards the cost of the S.O. campaign and it was expected that a meeting would be held shortly.

Protest was made against the increased rates of subscriptions to the parent body, and J. T. BEAUMONT said that in no case should these be increased until there had been a re-classification of houses.

HARRY HOPKINS said that he registered an objection to the big increase and pointed out that some branches were in straitened circumstances. This year had been a very heavy one. The Association had taken over a big building in London but much of that building would be let off. It was not a liability but an asset. But he did not think that the present was the time, when people were struggling, that an increase should come about.

"I am sorry to say that you are going to have a 50 per cent. increase in the subscription. I don't think it is necessary," he concluded.

On the motion of J. I. GOLDSTONE, the branch decided to cancel the December meetings on the grounds that they were a waste of time and expense because so few people attended them.

every

now

and

then

UP

pops a film

THAT BEGS TO DIFFER

a film that

challenges accepted standards of what is box office, a film that tilts a lance at accepted notions of showmanship and exploitation — knowing that the public has the last word, and confident that the public will say

more films please like

The Ealing Studios film that begs to differ

ALASTAIR SIM
JACK WARNER
VALERIE WHITE

and The Blood-and-Thu

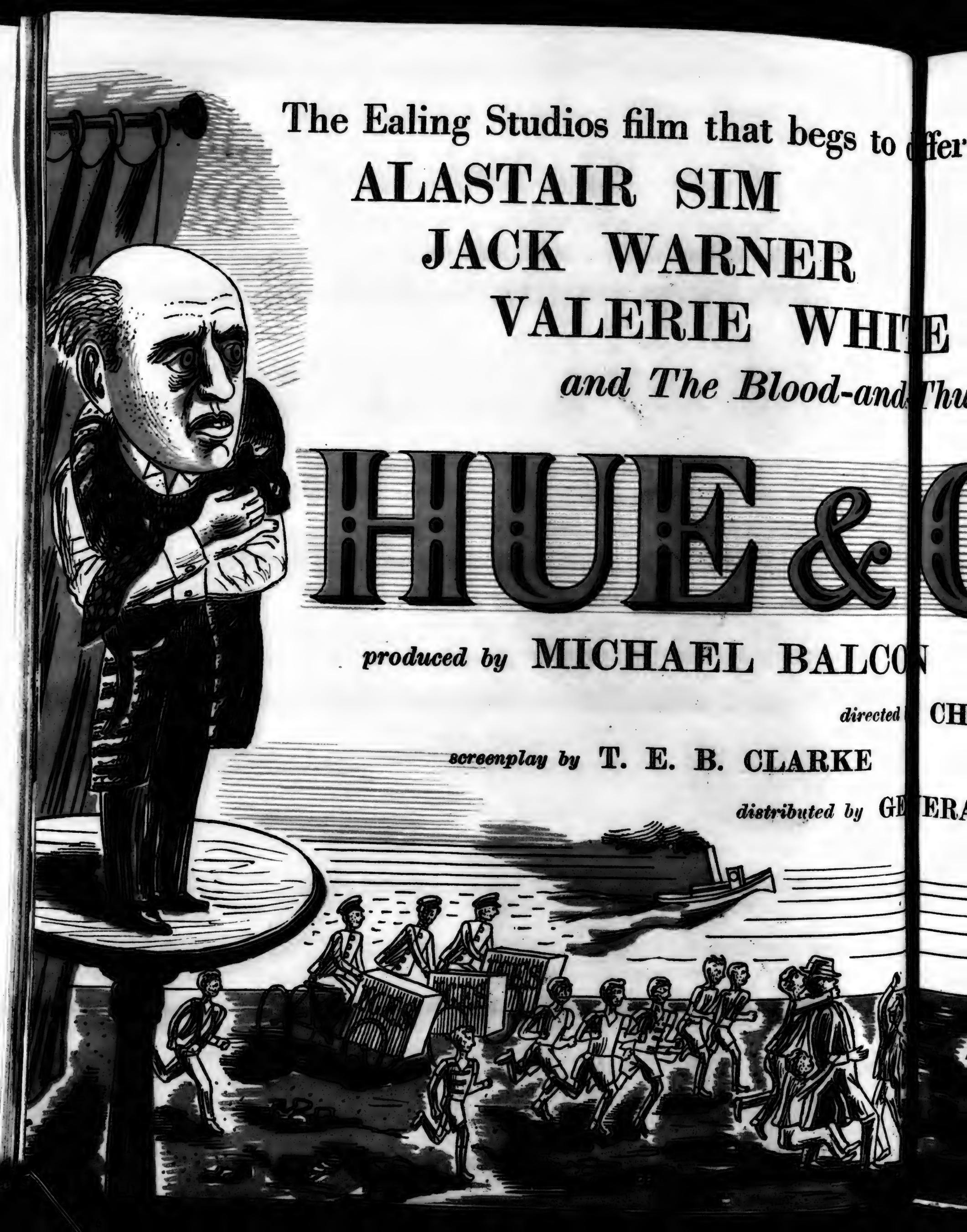
HUE & C

produced by MICHAEL BALCO

directed CH

screenplay by T. E. B. CLARKE

distributed by GE ERA



to offer —

HITE

and Thunder Boys in

CRY

CON

ected

E

GE ERAL FILM DISTRIBUTORS

CHARLES CRICHTON

What's it all about?

Reading the hair-raising serial in "The Trump" on his way to work, fifteen-year-old Joe Kirby suddenly, to his astonishment, finds that he has walked straight into the story.

An imaginative youngster, Joe very soon convinces himself and his cronies that this popular boys' weekly is being used as a means of communication between a master criminal and his gang of fur thieves.

Joe and his friends receive little encouragement when they voice their suspicions to the adult world, as represented by a C.I.D. Inspector, Joe's genial Covent Garden boss, and the very odd gentleman who writes the "enthralling yarns" that are being so basely misused. But because they are boys they insist on following up their discoveries — and because they set about the task of catching the crooks as only boys would, their enterprise leads them into more than one highly awkward situation.

The Blood and Thunder Boys' perseverance eventually proves that the crooks do not exist only in boyish minds — and to boys is left the consummation of that triumph. At the summons of Joe Kirby and his mates, boys of all ages, from all parts of London, flock to the bomb-ravaged wastes of Dockland for a round-up of criminals so spectacularly successful that it might well have graced the pages of "The Trump" itself.

HUE & CRY

TRADE SHOW

Studio One, Oxford Street W1, Tuesday February 4 at 10.30 a.m.

PORTSMOUTH

CHARLES CLARKE RETIRES FROM CHAIRMANSHIP

Independent Split Healed: I. of W. Theatres Rejoin

AT the annual meeting of the Portsmouth and Isle of Wight branch of the C.E.A. Charles Clarke retired from the chair after filling the offices of vice-chairman and chairman for about seven years, which, he said, he thought was a record in the branch. He expressed his indebtedness to secretary Arthur Daniels for his help, and also thanked the vice-chairman, James Holland, and all the members for their loyal support. They had kept Portsmouth on the kinema map as one of the liviest little branches in the country.

James Holland was unanimously elected as the new chairman, proposed by F. S. Webb, seconded by Patrick Reed, and in thanking them Mr. Holland mentioned that he had been connected with the branch for twenty years.

Charles Clarke proposed the election of W. Elliott as vice-chairman, remarking that they all had pleasant recollections of his happy term of office in 1942. He now thought Mr. Elliott should have an opportunity of taking part in the branch's peace-time activities.

A. LEVISON seconded, and the proposition was carried unanimously.

Other offices were filled as follows: Treasurer, F. B. B. Blake; trustees, C. Clarke, W. Elliott and P. J. Milsom; delegates to General Council, C. Clarke and F. B. B. Blake; auditor, F. Barter; Executive Committee, Messrs. Latham, Elliott, Webb, Milsom, Brook and Reed.

The annual report showed that the total number of theatres represented in the branch at the end of the year was 58 A satisfactory financial statement was presented, and it was agreed that the local subscription should again be £1 11s. 6d. for "A" halls, £1 1s. for "B" halls, and 10s. 6d. for "C" halls.

The SECRETARY reported that Isle of Wight Theatres had withdrawn their resignation from the Association and were back again in membership.

The CHAIRMAN said he would like to say how pleased they were that the Isle of Wight theatres were back in the branch, and he hoped that P. J. Milsom and V. Badman would attend the meetings as they had done in the past.

A Matter of Health

A letter was received from Dr. A. B. Williamson, Portsmouth Medical Officer of Health, stating that he was particularly interested in the possibility of the spread of infectious diseases, such as the common cold and other respiratory infection, in kinemas and public buildings.

Before any research work could be done on the atmospheric conditions, it was necessary for a preliminary survey of kinemas, etc., to be carried out with a view to obtaining information as to the size of the building and the type and design of the heating and ventilating system.

It was agreed to afford the co-operation asked for, although several members stated that calls had already been made by members of the Medical Officer of Health's staff at their kinemas.

Subscription Problem

Arising out of the General Council's minutes, CHARLES CLARKE stated that there was a lot of discussion on the proposal to increase the subscription by 50 per cent., but the majority of the branches were reported as being in accord with it. He pointed out that the branches would also benefit, as part of the increase would come back to them.

F. B. B. BLAKE referred to the film rental proposal, and said it was obvious that their main support would be the pressure that could be brought to bear by the circuits, without whose unanimous support they would get nowhere. He had come to the conclusion that to set up an independent booking section would be useless.

Coun. F. J. SPICKERNELL said that the Independent exhibitor was in a very difficult position. With increased wages and overheads they were finding it difficult to make both ends meet, and unless they had reasonable film hire some of them eventually would go to the wall. He urged that the new Act of Parliament should give them the right of appeal to an arbitrator. First-run houses could pay 50 per cent., but independent exhibitors who had to take subsequent runs should be treated accordingly.

The CHAIRMAN pointed out that the suggestion made by the General Purposes Committee covered the point that all subsequent runs should be booked on a lower percentage than first runs

F. B. B. BLAKE said that all these points were tabulated, and would be raised by the Joint Films Rental Committee with the K.R.S.

Coun. SPICKERNELL: If the K.R.S. says "No," you are just where you were.

Mr. BLAKE replied that if the K.R.S. said "No" they should ask for the matter to go to arbitration

Coun. SPICKERNELL: What power have you got?

Mr. CLARKE said that the Board of Trade had been informed of the constitution of this Committee as an indication that the trade was able to manage its own affairs, and an independent chairman was provided for.

The SECRETARY remarked that the Monopoly Report advised the appointment of an arbitrator with compulsory powers, but that was turned down by the General Council.

Mr. CLARKE said that the Monopoly Report mainly dealt with the quota, but it was for film rentals that the new Committee was to be set up.

Coun. SPICKERNELL: But if the K.R.S. refuses, you have no power to go to an arbitrator.

Mr. CLARKE replied that they could get mutual arbitration with an independent chairman.

Local Charities

The question of raising money for local charities was afterwards discussed by the branch, arising out of the decision of the Portsmouth City Council not to increase the Sunday opening tax, which has remained at £200.

Last year, as the result of a première, a cheque for £450 was sent to the Lord Mayor of Portsmouth Charities Fund, and the CHAIRMAN said he thought they ought to have some kind of annual event which would bring British film stars to Portsmouth.

F. B. B. BLAKE also urged that the branch ought to revive its annual summer outing.

Various suggestions were put forward, including another matinée and a film ball, and eventually the whole matter was referred to a committee consisting of F. S. Webb, P. Reed, W. Moffat and R. Stokes, with the chairman and vice-chairman, to bring up a report.

Revaluation

An address was afterwards given by M. F. Gibbs, of S. and G. Graham Motion, on the revaluation of kinemas, and he was warmly thanked for the advice given.

It was reported that F. S. Webb had been appointed nominee for the Odeon, Southsea, in place of A. C. Salter, and E. Cheessman, for the Empire kinema, Bordon.

RobertCummings and Michele Morgan who star witn Peter Lorre and Steve Cochran in Seymour Nebenzal's latest thriller THE CHASE, which United Artists will Trade show shortly

NORTHERN

DEFEAT OF W. CARR AS G. P. DELEGATE

Need for Younger Men Stressed at Election of Officers

ONLY one real surprise enlivened the election of officers at the annual meeting of the Northern branch last week. This was the defeat of William Carr as delegate to the Central General Purposes Committee. Tom Massicks, while expressing appreciation of Mr. Carr's work as G.P. delegate, felt that the younger men needed practical experience in the inner circle of the Association. To that end, he moved that this year, and henceforward, the chairman should be the delegate.

Fred Morrison and Fred Jordan pointed out that it had happened before and might happen again, that the chairman did not wish to be a delegate.

TOM MASSICKS then amended his motion to read that the chairman be the G.P. delegate. This was seconded by CHARLES CHIPCHASE. Carr had already been nominated and seconded, the chairman was about to put the matter to a vote by show of hands when TEDDY HINGE pointed out that a ballot was necessary.

This resulted in the appointment of the Hon. William Westwood, and it is idle to pretend that this was other than a shock to the supporters of Billy Carr who, however, appeared to be the least surprised.

Support for Walls

A letter from the Manchester and Salford branch, asking for support for the candidature of Dennis Walls, for the national vice-presidency, was read. The CHAIRMAN suggested that there might be further nominations, and the branch would be in a better position to decide a month hence. The meeting agreed that it be adjourned until next month.

WILLIAM CARR, however, secured permission to speak in favour of supporting the candidature of Mr. Walls and, notwithstanding protests by JOHN SNELL and TOM SCOTT that the matter was out of order, FRED MORRISON and FRED JORDAN got in supporting compliments to the integrity, knowledge and moral courage of Mr. Walls.

The members then rescinded the previous decision and there were no dissentients to the motion that the branch delegates be instructed to support the election of Mr. Walls.

Officers were elected or re-elected as follows: Chairman, the Hon. William Westwood; vice-chairman, Fred Jordan; treasurer, Syd. Bamford; delegates, E. J. Hinge, William Westwood, T. F. Massicks, William Carr, Fred Jordan, F. W. Morrison, W. Stanley Gibson, Charles Chipchase.

Executive: Carter Crowe, J. C. Bell, B. Renwick, S. Dawe, Tom Scott, Sol Sheckman, R. C. Sidney-Willmot (Odeon), D. Turnbull (G.-B.), W. B. Thompson, R. Gilbertson, Jack Snell and A. Buglass.

This gives two big circuits representation: Odeon (R. C. Sidney-Willmot, chairman and delegate of the Managers' Section) and G.-B. (D. Turnbull, successor to W. M. Cleminson, who, but for promotion which took him out of the district, would have been chairman this year).

Advised by the general secretary that three courses were open to the branch in appointing its Conciliation Board, members decided to appoint a panel of ten; but the result of the ballot was not known at the conclusion of the meeting.

Trustees: S. Bamford, Stanley Gibson, John Dawe.

A Deficit

For the first time in the history of the branch, SYD. BAMFORD'S financial statement showed a deficit of about £220.

In his report, Mr. BAMFORD said bluntly that, while two years' Income Tax was included, and that some small reduction in delegates' expenses might be expected, they should not delude themselves by assuming that the deficit was consequent upon the activities of an abnormal year.

Expenses were rising, and might continue to do so.

Continued on page 18

D

MEET ME AT DAWN

TO PATRONS :

What is your opinion of the Picture previewed this evening? The Producers are anxious to know as they realise that the public are the final judges. Kindly fill in and mail or place it in box in foyer. Thank you.

(1) Do you like the picture? YES. EXCEPTIONALLY GOOD.

(2) If so, Why? GOOD STORY, HUMOROUS, EXCELLENT ACTING.

(3) Which part did you enjoy most? MARGARET RUTHERFORD'S TELEPHONE CONVERSATION

(4) Which part, if any, did you NOT enjoy? NONE. NOT A DULL MOMENT.

(5) Your general remarks and suggestions for improvement COMPLETELY SATISFIED.

(6) Name Mrs. P. M. Alston Address 37, Royal Lane, Hillingdon, Middlesex

1. Very much.
2. Unusual and very witty.
3. The Ballroom scene.
4. Enjoyed all of it.
5. We think that the acting and very witty remarks made, also the directing, were excellent.
6. Mr. and Mrs. Bench, South Harrow, Mddx.

---

1. Very much so.
2. It's unusual, very well acted, refreshing.
3. Landlady.
4. Liked it all, very interesting and amusing.
5. Best film I've seen in years and I go three times a week.
6. Joan Shelley, South Harrow, Mddx.

---

1. I liked it very much.
2. Out of the ordinary and good acting.
3. The comedy.
4. None.
5. I thought the film was very good and should like to see more of its kind.
6. Hugh Irish, Rayners Lane, Harrow.

---

1. Very much. Credit to British films.
2. Good setting, good acting, witty humour.
3. Emile.
4. —
5. Acting was extremely good, especially Emile, the professional duelist, the grandmother and Mme. Gabrielle.
6. B. A. B. Smith, Eastcote, Pinner, Mddx.

---

1. Yes.
2. Very witty and enjoyable.
3. Stanley Holloway.
4. The cast was good. I did not dislike anybody.
5. I thoroughly enjoyed the film and see no room for improvement.
6. Mrs. Stacey, Harrow, Mddx.

---

1. Very much.
2. Story excellent. Brilliant production.
3. Every part.
4. Not any.
5. I thought all characters excellently portrayed.
6. F. C. Cox, Ruislip, Mddx.

---

1. Yes.
2. Because it was unusual and very funny.
3. I enjoyed all of the film.
4. —
5. The film was refreshing, because it was such a change from War pictures. More please of same type.
6. Evelyn M. J. Wiseman, Ruislip, Mddx.

1. Yes.
2. I found it amusing and entertaining.
3. All of it.
4. —
5. This film is the type of film that most people would enjoy because it is light and provides a relief from everyday life.
6. Miss T. Munday, Ruislip, Mddx.

---

1. Yes, very much.
2. It was very enjoyable and also **very** funny.
3. —
4. I enjoyed it all.
5. One of the best English films I have seen for a long time.
6. Miss Muriel Henry, Harrow, Mddx.

---

1. Yes.
2. It is very interesting and entertaining.
3. Where William Eythe was ill or at least pretending to be.
4. —
5. Very interesting film, also very amusing and really enjoyable.
6. Miss Pamela Henry, Harrow, Mddx.

---

1. Yes, very much indeed.
2. Clean, refreshing entertainment. Quite out of the usual rut.
3. Too many good parts to select individually.
4. —
5. As a layman, can only leave such matters to the technical experts.
6. John W. Barker, Harrow, Mddx.

---

1. Emphatically YES.
2. Refreshing, sadly-needed sophisticated comedy.
3. Stanley Holloway striking out the names in his book.
4. —
5. Delightful music : a polished production to be proud of. Sincere congratulations.
6. R. Sheldon, Iver Heath, Bucks.

---

1. Yes.
2. Funny without being "silly."
3. Grandma, at every appearance.
4. —
5. Would recommend it to my friends.
6. Miss V. M. Underwood, West Harrow, Mddx.

---

1. Yes.
2. It was good entertainment.
3. All of it. There were no dull moments.
4. —
5. None.
6. Mr. N. F. Drake, South Harrow, Mddx.

THE VOICE OF THE UNIONS ON THE NEW FILMS ACT

Employees' Want Kinemas Classified in Four Groups for Quota Purposes

A STRONGER FILMS COUNCIL—ABOLITION OF RENTERS' QUOTA—REDUCTION OF CIRCUITS

THE Film Industry Employees' Council has sent a memorandum to the President of the Board of Trade giving recommendations for the third Quota Act. The Council wrote on behalf of its constituent members—A.C.T., the Electrical Trades Union, the Film Artistes' Association, the Musicians' Union, N.A.T.K.E., and British Actors' Equity.

N.A.T.K.E. is expected to make separate recommendations on exhibitors' and renters' quota.

Here are the most important extracts from the 4,000-word memorandum.

The Council writes:—

1. But for the war it is likely that by now we would have been in a position to call the Quota Act an overwhelming success. It was factors outside the Act and not its provisions which caused such a substantial advance in the quality and prestige of British films during the war years.

2. We hope the new Act will not be approached solely as a means of continuing protection of an important British industry. We very keenly feel that it is vital to the well-being of the nation that it has its own strong film Industry which can portray the British way of life to the world.

3. Whilst the main stress of the Films Act must be on entertainment film we must not overlook the part which a strong British film Industry can play in international affairs. The United Nations Educational, Scientific and Cultural Organisation should be fully supported in providing films for all the United Nations' Organisations and national Governments to meet the short term needs of reconstruction and eventually to concentrate on the international exchange of films.

4. One of the opportunities in the next film quota legislation is to fill the present gap in British film production which formerly C.E.M.A. and now the Arts Council fills so admirably in the British theatre.

5. We believe that our film Industry with little support other than public morale has managed to reach an honourable level of taste and intelligence and one which was entirely unforeseen in 1939.

6. Now the war is over exhibitors must set their minds on what they consider to be purely entertainment. One cannot blame the commercial industry for following the policy of making every film a paying proposition unless it is given some support when it aims at prestige and/or experiment.

7. For the home market the influence of the kinema on mass emotion and thought is a serious enough consideration. But now that our films are becoming worthy of, and valuable for, export, the quality and taste displayed by them has a political and social point as well as an economic value.

8. We believe that our Industry has reached a new stage in its progress of which the members of the Industry and interested laymen are scarcely aware. We have a great opportunity profitably to state our point of view imaginatively to hundreds of millions of people throughout the world.

A Films Council

9. Our first point, therefore, is that the new Act should provide the necessary machinery to establish for films an organisation as near comparable as practicable to the Arts Council. There should be provision for both direct production by a Government film organisation and the encouragement of production (including financial collaboration where thought appropriate) of films of special national value. There should, of course, be no restriction on commercial interests making all the films they desire including those of special cultural value or national and international appeal. But the State itself should be the producer if the commercial Industry is unwilling to tackle the subjects desired.

10. We suggest a Council be established under the provision of the third Films Act to take a broad general interest in the British film Industry and have power to encourage and initiate production. The proposal to establish a films bank should be reconsidered as providing a possible means of financing authorised production. Further, if it is thought the existing commercial distribution organisation is unlikely to distribute satisfactorily a special distribution organisation should also be established.

Renters' Quota

11. The main amendment which we propose to the present Act is the abolition of renters' quota.

12. The main problem now, as was stressed in the Monopoly Report, is the difficulty of independent producers (*i.e.*, producers not associated with one of the big vertical combines) in obtaining both a fair share of screen playing time and a fair share of receipts. This problem will remain as long as three main circuits (two of which are under the same management) control the major part of the film Industry. We particularly welcome therefore, the proposals of a group of Members of Parliament to reduce the size of these three circuits and establish a fourth circuit of State-owned kinemas. A Films Credit Bank and State distribution can assure finance and renting independent of the combines. There must equally be State exhibition in the form of a fourth circuit to guarantee where necessary adequate exhibition.

13. Exhibitors' quota must stay. Not only does it provide a safeguard to ensure British films get a fair share of screen time, but without it film distributors, the great majority of whom are not British companies, might through block booking and complete programme booking obtain exhibition for foreign films in preference to superior British films, a practice which the first two Films Acts sought to remedy.

14. We have been much impressed with the memorandum submitted by Sir Alexander Korda (in his individual capacity) to the sub-Committee of the Cinematograph Films Council considering its own proposals for submission to the Board of Trade. We share his general analysis of the present position and his comment that, provided their entertainment value is roughly the same as the entertainment value of American films, the aim of the new legislation should be that British films will get a proportionate financial share in the kinema receipts paid by the British public. Accordingly for the reasons he advances, we support his proposal that the exhibitors' quota should be divided into three parts:—

(a) First feature quota.
(b) Second feature quota.
(c) Short film quota.

15. Again, for the reasons advanced by Sir Alexander Korda, we agree with his ingenious proposal to classify kinemas into four categories for quota purposes, namely, large circuits, London West End theatres, other circuits with more than ten theatres, exhibitors with not more than ten theatres. We are fully aware and appreciate the difficulty of independent exhibitors who own either one kinema or a small circuit fulfilling a high feature quota when circuit kinemas, with whom they are in competition, have already had the pick of the product. For short quota there is no case for such a sliding scale, there being no hardship to exhibitors if a particular short is shown simultaneously.

16. The other recommendation of Sir Alexander Korda, which we favour, is that at the end of every year an impartial body should examine the question of whether the British film Industry has produced a sufficient number of films of a sufficiently high quality to satisfy the quota. Such functions might well be an additional duty of the council we propose in paragraph 9.

Production and Technical Proficiency

17. Other useful functions of such a council occur to us. The proposed council should, we suggest, be charged with the duty of taking the initiative in seeing joint production committees are established throughout the Industry.

18. The technical proficiency of the Industry generally should also be the concern of the council both as regards the encouragement and availability of new processes and the supplying of the Industry with first-class British equipment, to abolish as speedily as possible the Industry's dependency for much of its equipment on foreign sources of supply.

19. The council, too, could serve as an Appeal Board or Tribunal within the Trade to which any aggrieved party could bring a difference for arbitration.

Short Films

20. Probably because British documentaries lead the world, less protection was given short films than features in the first two Acts. The quota percentages have been lower and there has been no cost clause. We make three proposals to meet the situation.

21. First, there should be a minimum labour cost for short films. Whilst the expenditure of a certain minimum sum on production is not by itself a guarantee of quality, it does, as the cost test for features has shown, mean sufficient money being spent as to make merit possible, and failure to recoup production costs a serious financial blow.

22. Secondly, if the Government is convinced of the case for proper exhibition of British short films, it must incorporate in the Act the means to ensure fair trading arrangements. The revenue from the exhibition of short films is so low as to make impossible the production of worthwhile short films designed primarily for commercial exhibition. Good quality short films are only made to-day if a sponsor can be found for them They cannot be made commercially, as feature films are, until trading arrangements are adequate to ensure that they obtain good bookings. There must be some provision to ensure renters give a square deal to short producers either by fixing an adequate minimum percentage or booking fee or by making the renter share the risk with the producer.

23. Thirdly, the quota rates for short films should be raised substantially. At present they are even below the feature rates, despite the national and world-wide reputation of British short films. We would propose that the starting quota rate under the new Act be 50 per cent. Further, we see no reason why over the ten years' duration of the Act the rate should not rise in steady stages to 66⅔ per cent., that is two feet of British film against each foot of foreign film.

24. There should also be a stepping-up of the long film quota. We would accept Sir Alexander Korda's suggestion of a first-feature screen quota of 35 per cent. for the main circuits and the London West End theatres provided it is the initial quota and rose over ten years to a higher figure of at least 50 per cent. Provided there is also a gradual stepping-up over the ten years, his other quota proposals are equally acceptable, namely, 25 per cent. for other circuits with more than ten theatres and 15 per cent. for exhibitors with not more than ten theatres. For second-feature quota the proposal is 20 per cent. for the large circuits, 15 per cent. for those with more than ten theatres and 7½ per cent. for exhibitors with not more than ten theatres. The last figure is too low and we suggest it be increased from 7½ to 10 per cent. We would not accept the implication of Sir Alexander Korda that as the West End kinemas play no second-feature films the question of second-feature quota would not arise.

25. Should renters' quota be abolished, careful consideration should be given to the necessity of retaining certain present subsidiary clauses.

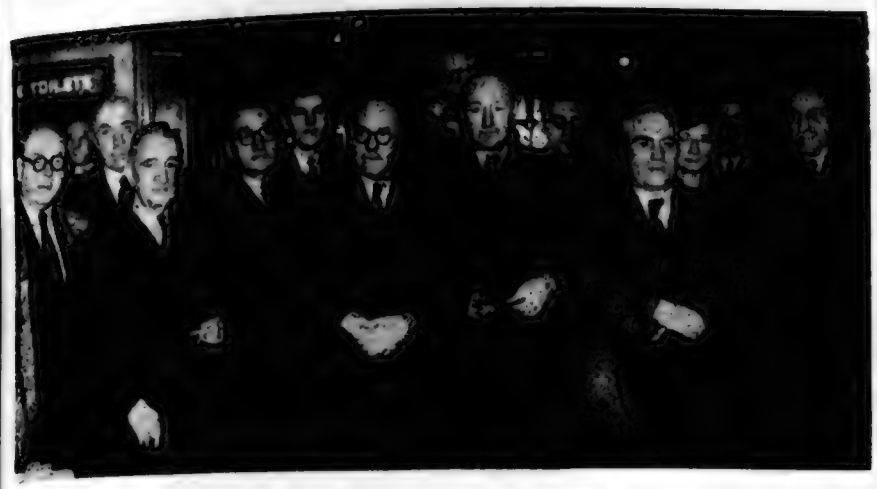
Labour Protection

26. The safeguard should also be continued to provide that the bulk of the labour in a film made in this country is British. The present Act provides that, after excluding two persons, four-fifths of the labour costs must be paid to British subjects. Whilst we are not opposed to the employment in British film production of technicians from other countries provided there is an equal opportunity for British technicians to work in the foreign technicians' home country, it must be a corner-stone of our film production that for a film to be British in character and outlook the substantial majority of its creative and technical staffs must also be British either by birth or long residence in this country. We see no reason why there should not be a slight strengthening of the present position and the excluded persons should be one and not two. It would still leave the producer sufficient freedom to employ one or more actors or other individuals of outstanding international reputation as in addition to the one excluded person one-fifth of the labour costs is available, if necessary, for other than British subjects.

27. The Fair Wages Clause also should be retained.

Tax on Foreign Films

28. The American film companies take up to £20 million a year out of this country as net box-office receipts from the exhibition of their films. If renters' quota is to be abolished it would result in the abolition of this "tax" and no direct contribution being made to the Exchequer. We appreciate an import duty as such is impracticable. We would propose that a tax be made on net box-office takings of all foreign films, the proceeds of which might well form part of the capital of the films bank.



Exhibitors at the Cosmo, Glasgow, to see the preview of the first Scottish supplement to the Pathe News included George Taylor, David Stewart, George Singleton and Mr. Bryson.

THE WEEK IN SCOTLAND

C.E.A. Branch Now Totals 563—Benevolent Fund Pays Out £4,963

GEORGE KEMP succeeded James Wallace as chairman of the Scottish branch of the C.E.A. at the annual meeting on Wednesday.

The annual report, presented by the Secretary, (John R. Turner), discloses that the branch membership now stands at 563.

Branch financial surplus is £113 9s. 9d. Total income amounted to £1,979 13s. 8d. and expenditure to £1,866 3s. 11d. Revenue account stands at £3,076 9s. 9d.

The meeting which was followed by the annual luncheon of the branch was held at the Grosvenor Restaurant, Glasgow.

The guests included F. A. Prior, B. T. Davis, E. J. Hinge, W. R. Fuller, Lord Provost Hector McNeill and Lady McNeill, and A. L. Carter, joint editor KINEMATOGRAPH WEEKLY.

George Kemp, Chairman of the Scottish C.E.A., and George Taylor, Chairman of the Scottish C.T.B.F.

Winner of Ormiston Shield

The winner of the Ormiston Shield in connection with the Scottish C.T.B.F. appeals for 1946 was the Grosvenor, Glasgow, the runners-up were Elder, Glasgow, and Plaza, Govan, who will be presented with a certificate.

The annual report shows the revenue for the year at a record of £15,867 10s. 7d.; paid out in relief and expenses, £4,963 14s. 8d., leaving a balance for the year of £10,903 15s. 11d.

The capital of the Scottish C.T.B.F. now stands at £30,019 18s. 1d.

The provision by the renters that, where films are supplied free of charge for charitable entertainment, a percentage of the proceeds is donated to this fund continues to be a very welcome source of revenue from all parts of Scotland.

Returns from collecting-boxes in the kinemas and renters' offices continue to be well maintained.

During the past year, 97 cases were assisted, and the grants in relief of distress amounted to £3,079 13s. 10d. Employees from all branches benefited.

The usual Kinema Sundays at Glasgow and Edinburgh for the Benevolent Fund and various charities were very satisfactory.

Thanks were expressed to Film Transport Services, Ltd., for giving free transport of the boxes to and from this office.

Cinema Ball £100 Prize List

Judging from the unprecedented demand for tickets which, for the first time in the history of the Ball, are completely sold out nearly three weeks before the event, the 23rd Annual Cinema Ball in Green's Playhouse Ballroom, on Thursday in next week, is already an assured success.

Through the co-operation of the film Trade and the Glasgow newspapers, President Coxall has been able to create a Prize Fund of well over £100 and many handsome prizes have been allocated for the occasion.

This year, seven classes are being confined to members of the kinema Trade. Donors of prizes include:—

British Lion, Grand National, G.F.D., Columbia, KINE. WEEKLY., A.B.C., G.-B., Sir A. B. King, Walturdaw, International Film Renters, Odeon, Cinema Club, Rex Publicity, A. Fruitin, G.B. Kalee, George Singleton, *Glasgow Herald*, *Daily Record*, *Daily Mail*, *Daily Express*, etc.

ON THE SUNDAY OPENING FRONTS

Chester Charity Levy Up More than 50 Per Cent.

PLYMOUTH READY FOR THE FRAY

CHESTER exhibitors are to pay an increase of more than 50 per cent. in the amount of the Sunday opening charitable contribution as from January 1. The new payment is £550 per annum, to be apportioned between all the kinemas which open on Sundays.

A deputation from the North Western branch of the Cinematograph Exhibitors' Association, comprising S. K. Lewis, public relations officer, A.B.C.; P. Swanwick, Odeon and G.B.; P. Inkester and J. B. Robinson, A.B.C.; and J. S. Coldwick, manager, Tatler Theatre, met the Watch Committee recently to discuss the increase.

On behalf of the deputation, S. K. Lewis stated that the kinema proprietors in the city were prepared to offer a sum of £550 per annum, and asked that the times of opening on Sundays should be amended to 3 p.m. to 10 p.m. instead of the existing hours of 5.15 p.m. to 10 p.m.

The town clerk reported that the present contributions to charity amounted to approximately £350 per annum. The Committee decided to make a levy of £550 per annum and to request the Association to suggest the proportions to be paid by each kinema.

It was also decided that the opening times should remain as at present.

ALDERNEY (C.I.).—After a three months' dispute, a united front presented by the Church of England, Roman Catholics and Methodists, supported by a petition signed by 375 people, has won the day for Sunday opening in Alderney, one of the Channel Islands. The chief opponents throughout the campaign were representatives of the Salvation Army.

CLEETHORPES.—At the first meeting of the Cleethorpes Sunday Cinemas Association, the following officers were elected: Chairman, H. P. Chant (A.B.C.); vice-chairman, T. Bell (Royal, Cleethorpes); secretary, W. J. Conolly (A.B.C.); publicity, C. Clow (Plaza); transport, J. Edmundson (A.B.C.); treasurer, J. Laws (G.B.); organiser, Mr. Roelich (A.B.C.), by arrangement with S. K. Lewis, A.B.C.

CHORLEY.—Wednesday, February 12, has been fixed by the Chorley Borough Council for a town's meeting to discuss Sunday kinemas.

NORTHAMPTON.—The Northampton Watch Committee has decided to seek an Order for the continuance of Sunday opening.

PLYMOUTH.—In anticipation of strong opposition to Sunday opening at a town's meeting to be held on Friday, January 31, Plymouth exhibitors have appointed a campaign committee consisting of W. Prodgers, chairman; C. F. Booth, vice-chairman; H. B. Mather, hon. secretary, and T. B. Purdie, hon. treasurer.

RADCLIFFE.—Counsel's opinion on the legality of a decision taken at a special meeting of the Radcliffe (Lancs) Borough Council on January 21, which decided by a vote of 21 to 11 against Sunday kinemas, is being sought by the supporters of Sunday opening in the town. The Council rejected a petition of 5,000 names calling for a poll.

The special sitting of the Council was called after a public meeting had decided against opening kinemas on Sundays by 383 votes to 90. Three unsuccessful motions were made to declare the meeting invalid under standing orders.

ROTHERHAM.—The public meeting to discuss Sunday opening in Rotherham on February 3 has been cancelled, and will be held at a date to be fixed later.

SHEFFIELD.—Sheffield is to have its Sunday opening poll on February 7.

Mrs. ATTLEE SPONSORS GOLDWYN FILM

Mrs. Attlee, wife of the Prime Minister, held a reception at 10, Downing Street on Tuesday, January 28, in connection with the new Samuel Goldwyn film, "The Best Years of Our Lives."

The party was given to discuss arrangements for the gala premiere of "The Best Years of Our Lives," which will be held at the Leicester Square Theatre in aid of the Victory (Ex-Service) Club.

The film has five stars, Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and Virginia Mayo. William Wyler directed and the screenplay was by Robert E. Sherwood.

Films for the Royal Voyage

Four Columbia films are being supplied for the King and Queen to see aboard H.M.S. *Vanguard* during their voyage to South Africa.

The films are: "Together Again," starring Charles Boyer and Irene Dunne; "Bell Bottom George," starring George Formby; "The Beautiful Cheat," starring Rosalind Russell and Brian Aherne; and "Mr. Smith Goes to Washington," starring James Stewart and Jean Arthur.

H.M.S. *Vanguard* is fitted with four portable 35-mm. projectors and two 16-mm. Gebescope machines.

Films on 16-mm. stock for the two G.B. L516 projectors carried by the *Vanguard* have been supplied by the G.B. library.

They include two features, "This Happy Breed" and "The Lady Vanishes," and five Disney shorts.

This Week's

NEWSREELS

Commentary by the KINE.

January 27 Editions

CONTENTS

British Movietone News.—British hair styles; Georgia Governor dispute; Jewish Agency Executive meeting; troops' speedway race; Duke of Gloucester in England; Princess Elizabeth christens new aircraft.

Gaumont-British.—Georgia Governor dispute; troops' speedway race; Burmese delegation in London; new Russian Ambassador; whale fishing; Princess Elizabeth christens new aircraft; Duke of Gloucester in England; Gloucester Regiment for Bermuda.

Paramount.—Monaco's post-war festival; Princess christens new aircraft; Georgia Governor dispute; Churchill's presentation to Sir Ian Fraser.

Pathé.—Grand National entry trained by a boy owner; Emperor of Ethiopia at military parade; H.M.S. *Warspite*; children's Safety First lessons; golf school at Dursley; Princess Elizabeth christens new aircraft; Duke of Gloucester in England; ex-Corporal Harry Nicholls, V.C.

Universal.—German P.O.W. return home; spring fashions; U.S. children's fashions; Miami air show; tobogganing in Austria; Duke of Gloucester in England; Varsity boat building; Princess Elizabeth christens new aircraft.

COMMENT

There is little individuality in these editions. **Pathe** carried an excellent build-up story exposing the plight of ex-Corporal Harry Nicholls, V.C., who was unable to obtain a job in England. Pictures are mainly of his home life.

All reels covered the christening of the new B.O.A.C. airliner by Princess Elizabeth.

In January 23 editions, **Universal** scooped all their competitors with an exclusive on the rescue of Edward Ward, the B.B.C. commentator, marooned on the Bishop Rock lighthouse. The many angles include pictures taken from the air and the rescuing lifeboat. The shots taken in the rescue lifeboat are amazingly steady considering the rough seas. Praise is due to Leslie Murray for his news sense in foreseeing the possibilities of the headline story before it broke.

January 23 Editions

CONTENTS

British Movietone News. — One-man coal mine; Indo-China conflict; emigrants arrive in Australia; farewell to Governor of Australia; boxing: Burns *v.* James; rugby: England *v.* Wales; new President of France.

Gaumont-British.—Rugby: England *v.* Wales; football: Arsenal *v.* Chelsea; new President of France; demonstrations in Paris; farewell to Governor of Australia; emigrants arrive in Australia; boxing: Burns *v.* James; Indo-China conflict; U.S. kinema train; gambling machines destroyed; rocket ski-ing.

Paramount.—New President of France; Indo-China conflict; Golden Gloves tournament; the Saar Valley; Rugby: England *v.* Wales.

Pathé.—Boxing: Burns *v.* James; coons' carnival; children's skating competition in New York; Glasgow's charity week; new car-parking device; housing survey in Midlands.

Universal.—New President of France; new Bishop enthroned in Washington; flower harvest from Scilly Isles; Rutherglen's new radio factory; U.S. kinema train; Bishop Rock lighthouse rescue.

FINANCIAL FACTS AND FIGURES

Odeon's 7½ Per Cent. Interim Dividend is Tax Free

By V. J. BURTT, the KINE. City Editor

INTERIM dividends by kinema companies are following each other in rapid succession.

Following last week's Gaumont and General Theatres announcement comes Provincial Cinematograph Theatres with an interim of 15 per cent., compared with one payment of 35 per cent. for the whole of the previous year.

Odeon Theatres is making its first interim payment with 7½ per cent., tax free. Last year the company first started tax free dividends paying 17½ per cent., compared with 25 per cent. less tax for the previous year.

The outstanding feature of the market, however, has been Associated Provincial Picture Houses, which have shot up to 50s., a jump of 7s. 6d. on the week, on further appreciation of the recent results, which included an increase in the dividend to 9 per cent.

Gaumont British, at 28s. 9d., rose 1s. on the resumption of interim dividends, the 5s. shares putting on 6d. at 14s. 3d. But General Theatres preferred were unaffected by their interim payment, remaining at 30s. Kinemas jumped 1s. to 12s. 6d., Moss Empires 1s. 9d. to 48s., while the "A" and "B" preferences of Provincial Cinematograph Theatres responded to the interim ordinary payment by a rise of 6d. each to 34s.

On the dull side were African Theatres down 5s. at £6½, Scophony down 4½d. at 8s. 1½d., Stoll down 10½d. at 23s. 10½d. Twentieth Century down 3d. at 3s. 9d., and British Lion Studios 5 per cent. Notes down 1½ at £3½ discount.

NEW PRIVATE COMPANIES

Independent Sovereign Films, Ltd.—Registered January 16. Capital, £1,000 in 1,000 shares of £1 each. Film producers, etc. The subscribers (each with one share) are: G. C. Middleton-Trymm, accountant; and M. Rubens, certified accountant, both of Cromwell House, 134-6, Cromwell Road, S.W.7. Secretary: G. C. Middleton-Trymm. Registered office: Cromwell House, 134-6, Cromwell Road, S.W.7.

Simplex - Ampro, Ltd. — Registered January 15. Capital, £2,500 in 2,500 shares of £1 each. Agents for and manufacturers of and dealers in electric machinery, including motion picture projection equipment, radio and radar instruments, etc. Three of the first directors are to be appointed by the General Precision Equipment Corporation and two by Kelvin Bottomley and Baird, Ltd., and Henry Hughes and Sons, Ltd., jointly. Solicitors: Linklaters and Paines, Granite House, Cannon Street, E.C.4.

H.B.E. Cinemas, Ltd.—Registered in Belfast January 8. Capital, £5,000 in £1 shares. The directors are: Richard Hayward, 7, Bedford Street, Belfast, film producer; Norman W. Ellison, 22, Joanmount Park, Belfast, kinema manager; and Harry Bailey (Daniels)*, Sunnyside, Malahide, Dublin. *Bailey is a stage name. Registered office: 133, Royal Avenue, Belfast.

Kappa, Ltd.—Registered January 20. Capital, £5,000 in £1 shares. Theatre and kinema promoters, etc. Secretary: K. I. Hancock. Solicitors: B. F. Browne. Registered office: 12, Clarges Street, W.1.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change
African Theatres Ord.	£6½	£5½	£6½	— 5/–
Assoc. Brit. Corpn. 5/– Ord.	30/10½	20/–	31/10½	+ –/10½
" " 6% Pref.	32/6	25/3	32/3	+ –/3
" " 4½% Pref. Pf.	25/4½	22/1½	24/9	— –/1½
A.P.P.H. Ord.	46/3	28/–	50/–	+ 7/6
Brit. & Dom. Films (12/–)	27/3	17/4½	22/4½	+ –/1½
" " 5½% Pref.	23/4½	20/–	23/6	+ –/3
Brit. Lion 7½% Pref. (10/–)	17/1½	12/3	15/6	—
" Ord. (1/–)	6/10½	5/6	6/1½	—
British Lion Studio Ord. (2/–)	6/6	3/10½	5/6	—
" " 6% Cum. Pref.	26/–	24/6	25/6	—
" " 4% Deb.	£102½	£98½	£1 disc.	—
" " 5% Notes	£35½	£33½	£3½ disc	— £1½
Capital Prov. News (5/–)	20/6	12/–	18/3	—
Cine Television "B" Ord.	6/7½	2/6	3/10½	— –/1½
Dufay-Chromex Ord. (5/–)	6/3	3/7½	5/7½	— –/1½
Gaumont-British Ord. (10/–)	28/10½	21/3	28/9	+ 1/–
" " "A" Ord. (5/–)	18/6½	12/–	14/3	+ –/6
" " 5½% 1st Pref.	28/10½	21/3	28/6	—
" " 3½% Debs.	£109½	£100	£109	—
General Theatres Prefd. (6/8)	28/6	12/6½	30/–	—
" " 3½% Debs.	£105½	£101½	£104	—
Granada Theatres 4½% 1st Pref.	22/9	19/–	22/6	— –/3
Kinemas Ord. (5/–)	12/7½	10/–	12/6	+ 1/–
London & District (5/–)	8/6	6/9	8/3	—
Mde. Tussaud Def. (1/–)	7/9	4/0½	7/3	—
" Prefd. Ord.	30/3	22/6	26/3	+ –/3
Moss Empires Ord.	48/–	40/–	48/–	+ 1/9
" Cum. Pref.	25/3	23/–	25/9	— –/3
" 3½% Deb.	£105	£103	£106	—
Odeon Props 4½% Pref.	25/3	21/–	24/6	+ –/6
" 3½% Deb.	£109	£98	£106½	—10/–
" 4% Deb.	£108½	£101½	£108	— £1
Odeon Theatres Ord. (5/–)	53/1½	38/9	49/6	— –/1½
" " 6% Pref.	30/6	25/9	30/–	+ –/3
" " 5% Debs.	£107½	£100	£104	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	41/6	— –/6
" 7½% "A" Pref.	33/9	30/7½	34/–	+ –/6
" 7½% "B" Pref.	33/9	31/–	34/–	+ –/6
" Construction 7% Pref.	33/3	28/3	33/–	—
Scophony (5/–)	16/–	6/6	8/1½	— –/4½
Stoll Theatres Corpn.	24/9	17/9	23/10½	— –/10½
Twentieth-Century Ord. (5/–)	5/1½	3/–	3/9	— –/3
" " 6% Pref. (10/–)	12/3	7/6	11/3	— –/3
United Entertainment Ord. (5/–)	11/11½	10/3	11/–	—

Obituary

DEATH OF "CHAN" BALCON

Associate Producer on His Brother's Films

WE regret to announce the death of S. Chandos Balcon, brother of Michael Balcon and his associate producer on many films.

"Chan" Balcon, as everybody in the film Industry knew him, was a Bachelor of Science of Birmingham University, and was in the Army before entering the film business. He joined Gainsborough Pictures as an assistant director and became production manager in 1928, and in 1932 production manager at G.-B. He first became an associate producer in 1935.

Throughout his film career he was always closely associated with his brother, with whom he joined Ealing Studios in 1938. Amongst the recent films on which he was associate producer were "Next of Kin," "Johnny Frenchman" and "Pink String and Sealing Wax."

The sympathy of all his friends at Ealing Studios, and in the film Industry generally, go out to his widow and son, Capt. John Balcon.

Thomas G. Byrne

Thomas G. Byrne, manager of the Palace Theatre, Cheltenham, died suddenly last week at the age of 74.

Formerly manager of the Grand Theatre, Swansea, a position he held for many years before the war. Mr. Byrne came from retirement in 1940 to take over the Palace management.

As an actor in the late 90's, Mr. Byrne had acquaintance with Cheltenham, for he appeared then in musical comedy with a touring company at the Opera House.

Members of the Trade who attended the funeral at Cheltenham Cemetery were E. A. Gislingham (Gaumont), A. Greenland ((Coliseum), T. Jones (Regal), N. Robertson (Daffodil), G. S. Lomas and A. Lewis (Plaza, Gloucester).

H. D. Moorhouse Leaves £89,715

Herbert D. Moorhouse, managing director of the H.D.M. circuit of over 50 kinemas in the North-West and North Wales, who died recently, left gross estate of £89,715. net £83,976.

Alleged Theft of £3,694

At Slough on January 27 William Hunt Scotts, 29, cashier, of Church Avenue, Ruislip, was remanded charged with stealing £3,694 belonging to his employers, Production Facilities Films, Limited, from an office at Pinewood Studios, Iver, Bucks.

Supt. Gee said that, although a considerable sum had been recovered there was still a big sum not accounted for.

Glasgow Corporation Education Committee has renewed a grant of £100 to the Scottish Film Council of the British Film Institute.

B.F.I. Handicapped Because of Lack of Finance

UNABLE TO EXPAND ANY BRANCH WITH REASONABLE EFFICIENCY

UNLESS the British Film Institute is given financial support, other than by the Sunday Cinematograph Fund which provides the bulk of its annual receipts, it will be unable to expand any branch of its work with reasonable efficiency. This is stated by Oliver Bell, director, in his annual report published this week. Particular emphasis is made on the fact that the vitally important National Film Library is being hampered because of a lack of finance.

This is the B.F.I. head office revenue for the year ending June 30, 1946: Total income was £25,807, of which £17,200 came from the Privy Council. Subscriptions brought in £2,349. Expenses (£5,540 went on salaries) totalled £23,771.

Surplus carried to balance sheet was £2,136. Total assets are £31,546.

The National Film Library spent £7,549 during the year and finished with a profit of £884. Film hire brought in £2,215. Loan section prints cost £1,819.

The branches' expenditure was £4,940, including £2,136 surplus carried on to the balance sheet.

Overseas Expansion

Oliver Bell refers, in his review, to the possibilities of expanding the Institute's influence overseas. The Institute has asked various agencies in the Commonwealth to collaborate on film matters and the first reactions have been excellent.

The report says that the B.F.I. is building up its Information Service, that the film society movement is now well in its stride following the war years, and that the subject of film appreciation is attracting increasing interest.

Roger Manvell gave 200 lectures during the year. Film societies in Great Britain has increased in number from 29 to 67.

GRAND NATIONAL SALES CONVENTION

Maurice Wilson Outlines Production Plans

THREE British subjects are scheduled for production by Grand National in the coming season. In addition, the company has secured reissue rights in a number of American films of box-office calibre including "Three Cheers for Miss Bishop."

These plans were revealed by Maurice J. Wilson managing director at a sales convention held over the week-end.

Mr. Wilson said the first of the three big British productions would be an ambitious drama with strong novelty angles and a circus setting. He was negotiating with an internationally famous star for the leading role.

A new British featurette, "What's Yours?" starring Jack (Itma) Train as Colonel Chinstrap, and Ronnie Waldman of the B.B.C. would be Trade shown in the near future. "The Turners of Prospect Road" is to be screened to the Trade in London on Friday, February 14, at Studio One, at 10.30 a.m.

Seventeen-years-old Maureen Glynne, one of the stars of the picture, would be making personal appearances at all provincial Trade shows, Mr. Wilson said.

Referring to reissue arrangements, Mr. Wilson said Grand National had exclusive rights to all the existing Hopalong Cassidy replays—thirty-five in number—and that six would be Trade shown in the near future.

In addition, there would be three George O'Brien action drama reissues, also for early presentation.

As regards "Three Cheers for Miss Bishop," starring Martha Scott, the fact that Miss Scott had recently visited this country to appear in the RKO-J. Arthur Rank feature, "So Well Remembered," would, thought Mr. Wilson, react with considerable favour to the "Miss Bishop" production, which had been described as an American equivalent to "Mr. Chips."

D. Greenspan, sales manager, urges the branch managers to make the coming season the greatest in the firm's history. In "The Turners of Prospect Road," he said they had a British offering of which they could be well proud.

The convention started with a successful sneak preview of the film at the Granada, Clapham Junction.

Bobby Dubow, general sales manager of United Artists, and Mrs. Dubow were presented with an inscribed silver tray on the occasion of their silver wedding. This picture of the party shows them with Micky Shipman and David H. Coplan, managing director of United Artists

M-G-M IN BIG INTERNATIONAL DEAL

Loew's Corporation to Distribute Enterprise Product Overseas

AN important international film distribution arrangement was announced last week by which Arthur M. Loew, President of Loew's International Corporation, agreed to put the full resources of M-G-M offices overseas behind the distribution of Enterprise productions in all parts of the world outside the United States.

The arrangement sets a new distribution pattern, for it is the first time the total output of a studio other than M-G-M has been distributed by M-G-M through its international organisation. Also for the first time top-flight Hollywood product will be distributed on a two-way basis, with United Artists handling Enterprise pictures in the United States and a totally different company, Loew's International, handling the same pictures overseas.

The announcement of the distribution arrangement was made at the close of a meeting between Arthur Loew and Charles Einfeld, the Enterprise president.

"As the largest company in the international field, it is particularly fitting that Loew's International should handle the product of the most important new company that has loomed on the Hollywood scene in the past twenty years," Arthur Loew stated. "It is linking unexcelled production with unexcelled distribution facilities."

In addition to "Arch of Triumph," directed by Lewis Milestone and starring Ingrid Bergman and Charles Boyer with Charles Laughton, Loew's International in this first year will also distribute such Enterprise productions as "The Other Love," directed by Andre de Toth and starring Barbara Stanwyck and David Niven; "Body and Soul," starring John Garfield and Lilli Palmer; "Wild Calendar," starring Ginger Rogers; and "Ramrod," starring Joel McCrea, Veronica Lake, Donald Crisp and Don DeFore.

Picture by Radio

Arthur Loew (centre) signing an agreement whereby M-G-M distributes everywhere outside the United States the total output of Enterprise Productions

M-G-M News

Metro-Goldwyn-Mayer has joined the Newsreel Association. Some months ago it was learned that the company would produce and release a British newsreel as and when the raw stock restrictions made such a development possible.

GRAND NATIONAL

present

The Sport of

WILFRID LAWSON & JEANNE de CASALIS

in

THE TURN
of PROSP

HELENA PICKARD · LE
AMY VENESS · SHA
(BY PERMISSION OF
Directed by MAURICE J.

TRADE SHOW

FRIDAY, FEBRUARY 14th

STUDIO ONE, OXFORD STREET, W.1
10.30 a.m.

of Millions in a film for the multitude...

RNERS
ECT ROAD

ith

LESLIE PERRINS · PETER BULL

AMES LOCKE · DESMOND TESTER

SSION OF J. ARTHUR RANK ORGANIZATION)

J. WILSON PRODUCTION

and introducing MAUREEN GLYNNE

GRAND NATIONAL PICTURES LTD.
WALLACE HOUSE
113, WARDOUR STREET, W.1
'Phone: Ger. 6543-6525. 'Grams: Granapic, Rath, London

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Boomerang (20th Century-Fox)—U.S.	86 min. (A)	Dana Andrews, Jane Wyatt, Arthur Kennedy.	Pungent, hard-hitting small-town melodrama of political corruption. Story powerful and true and acting, direction and atmosphere excellent.	Outstanding melodrama (NC).
Bowery Bombshell (Pathe)—U.S.	64 min. (A)	Leo Gorcey, Huntz Hall, Teala Loring.	Boisterous Bowery Boys comedy melodrama. Breezy gang-war story, acting vigorous and climax both laughable and thrilling.	Good average "Dead End Kids" (C).
Don't Gamble with Strangers. (Pathe)—U.S.	65 min. (A)	Kane Richmond, Bernadene Hayes, Peter Cookson.	Taut, tightly packed romantic comedy melodrama. Story holding, characterisation sound and staging well up to standard.	Good average "thick-ear" (NC).
Freddie Steps Out (Pathe)—U.S.	62 min. (A)	Freddie Stewart, Warren Mills, June Preisser.	Rowdy collegiate musical comedy, the second of the "Teen Agers" series. Story feeble and cast inexperienced.	Doubtful booking (C).
Genius at Work (RKO-Radio)—U.S.	61 min. (A)	Wally Brown, Alan Carney, Anne Jeffreys.	Laboured comedy crime melodrama. Cast promising, but story and treatment feeble.	Poor (NC).
Mummy's Ghost, The (General F.D. Universal)—U.S.	61 min. (H)	Lon Chaney, John Carradine, Ramsay Ames.	Fruity macabre; thrills colourful rather than convincing.	Dizzy industrial hall shocker (NC).
Murder Is My Business (Pathe)—U.S.	64 min. (A)	Hugh Beaumont Cheryl Walker, Lyle Talbot.	Nutshell "whodunnit." Story weak and characterisation and direction indifferent.	Mediocre (NC).
Shadows Over Chinatown (Pathe)—U.S.	64 min. (A)	Sidney Toler, Mantan Moreland, Tanis Chandler.	Jolly and exciting comedy crime melodrama, the latest Charlie Chan. Story intriguing, teamwork resourceful and climax showmanlike.	Good series thriller (C).
***Shop at Sly Corner, The.** (British Lion)—British.	91 min. (A)	Oscar Homolka, Derek Farr, Muriel Pavlow.	Stately British romantic crime melodrama, a smooth, artistic and exciting screen translation of the West End stage success. Characterisation first class and staging excellent.	Capital general booking (C).
Stranger from Santa Fe (Pathe)—U.S.	54 min. (U)	Johnny Mack Brown, Raymond Hatton, Beatrice Gray.	Wholesome horse opera played at the gallop amidst picturesque scenery. Comedy relief bright and finale hectic.	Good series western (CC).
***While the Sun Shines** (Pathe)—British.	82 min. (A)	Barbara White, Ronald Squire, Ronald Howard.	Friendly, immaculately mannered triangle comedy freely adapted from Terence Rattigan's terrific London stage success. Wit uneven, characterisation very good, staging excellent.	Very good light booking (C).
***Wot! No Gangsters?** (New Realm)—British.	45 min. (A)	Mark Hambourg, Ronald Frankau, Claude Dampier.	British musical pot-pourri of badly photographed variety turns and excerpts from old films.	Useless (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

***British Picture.**

Reviews for Showmen

BOOMERANG

20th Century-Fox. American (A). Directed by Elia Kazan. Featuring Dana Andrews, Jane Wyatt and Arthur Kennedy. 7731 feet. Release not fixed.

PUNGENT, hard-hitting, small-town melodrama. It concerns a Connecticut State Attorney who firmly believes that an unemployed youth, held for a particularly brutal murder, is innocent and, in spite of pressure from all quarters, risks his reputation and future to prevent a Roman holiday. Told with headline crispness and urgency, brilliantly acted and set in flawless atmosphere, it is a scathing indictment of the American political way of life. No thoughtful person will be able to sit it through unmoved. Feminine appeal is, of course, a trifle doubtful—it makes no concessions to the heart or gallery—but speaking for the men, it is powerful and engrossing stuff. Outstanding melodrama for the kinema's male population.

Story.—Father Lambert, popular parish priest of Fairport, New England, is shot down by an unknown assailant. The police are unable to find any clues, and a local paper exploits their failure for political ends. The chief target of abuse is State Attorney Henry L. Harvey. Eventually, John Waldron, a young ex-Serviceman, is arrested on purely circumstantial evidence, beaten into confessing, and brought for trial. Harvey is certain that Waldron is innocent, and his conscience compels him to speak up on the unfortunate youth's behalf. His attitude inflames all political factions, and there is an attempt at blackmail, but he, nevertheless, sticks to his guns and saves the scapegoat. His integrity is finally recognised and he ends up by becoming Attorney-General of the U.S.

Acting.—Dana Andrews acts with power and sincerity as Harvey. His fine performance considerably increases his stature. Jane Wyatt is appealing in the very small rôle of Mrs. Harvey and Arthur Kennedy meets all emotional needs as the roughly handled Waldron. The supporting cast is long, but equally competent and efficient.

Production.—There are, it would seem, so few completely honest lawyers in America that when one is discovered he merits a screen play all to himself. Such a man was Homer Cummings, one-time Attorney-General of the United States, and the story is taken from his life. Expertly presented, it frankly discloses through its frightening illustrations of graft, political intrigue and mob law how rotten American small-town administration apparently is. It's a shocker in more senses than one.

Points of Appeal.—Gripping, moving and illuminating real-life story, fine acting, excellent atmosphere, powerful exploitation values, strong cast, and an intriguing and provocative title.

REVIEWS—continued on page 30

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

Ladies and gentlemen, the toast this week is to ENTERPRISE.

* * *

First I drink to Enterprise Productions, which in an unprecedentedly short time have become a real force in the making of big pictures.

* * *

Secondly—since in this weather another little drink wouldn't do us any harm—to the enterprise which has enabled Arthur Loew to secure the world distribution, outside U.S.A. and Canada, of Enterprise Productions for Loew's International.

A third toast, for luck, is to my enterprising executives, salesmen and staffs in Great Britain and throughout the world who, with the co-operation of friendly exhibitors everywhere, have put Loew's International in such a predominant position that Mr. Charles Einfeld, the Enterprise President, is glad to entrust his very important roster of pictures and stars to us for international distribution.

* * *

This is the first time in the history of our Industry, I think, that product handled by one company in the States has been entrusted to another company for world distribution.

* * *

And what product this is!

* * *

Mr. Arthur Loew, honoured son of the founder of my organisation, is a modest man, cautious in his promises, and unaddicted to extravagant claims.

So when Arthur says that in his opinion "'ARCH OF TRIUMPH' IS EVERY BIT AS BIG A BOX-OFFICE ATTRACTION AS 'GONE WITH THE WIND,'" this is an opinion I can vouch for as being well considered and absolutely sincere.

* * *

And it comes from someone who probably knows more about world film markets than any other man in this Industry.

* * *

"ARCH OF TRIUMPH" is, of course, the four-million-dollar version of Remarque's best-seller, directed by Lewis Milestone, and starring Ingrid Bergman and Charles Boyer with Charles Laughton.

* * *

In the first year of this "new deal," I shall also distribute in Britain and throughout the world "THE OTHER LOVE," also by Remarque, starring Barbara Stanwyck and David Niven.

* * *

And "BODY AND SOUL," starring John Garfield and Lilli Palmer.

* * *

And "WILD CALENDAR," starring Ginger Rogers.

* * *

And "RAMROD," starring Joel McCrea, Veronica Lake, Donald Crisp and Don DeFore.

* * *

These, in addition to the unique line-up of my own product—the greatest agglomeration of outstanding pictures for years—indicate that this is going to be the biggest-ever year for me, and for you!

* * *

One particularly significant remark made by Mr. Charles Einfeld is:—"We are extremely optimistic regarding Enterprise's affiliation with Loew's International. *Enterprise has always been aware of the importance of making films of international appeal.*"

* * *

This old Lion has been emphasising the importance of that very thing for these many years past.

* * *

Now get ready to handle, as I have done, the most topical, most sensational subject ever brought to the screen with the tremendous force which it deserves and demands.

* * *

Very soon I shall be offering you and the British public "THE BEGINNING OR THE END," a film which is as full of atomic energy and potentialities as the bomb itself.

Here's a glimpse of a few of the cast.

* * *

Definitely only a few, for the total of speaking parts is the record number of 212; and every actor had to be picked with even more than usually meticulous care, as so many of them are playing living, or only recently deceased, characters.

* * *

For example, that grand veteran of the London stage, Godfrey Tearle, made a special journey to Culver City to portray President Franklin D. Roosevelt.

* * *

The other most important players include Brian Donlevy, Robert Walker, Audrey Totter, Tom Drake, Beverly Tyler, Hurd Hatfield, Hume Cronyn, Joseph Calleia, Richard Haydn, Barry Nelson, Warner Anderson, Victor Francen, Henry O'Neill, Ludwig Stossel (as Einstein).

* * *

So, if you like quizzes, amuse yourself by picking out the ten pictured above.

* * *

No prizes offered. You'll get your prize when you play the film.

The Root o

Produced by HAROLD HUTH · Directed by BROCK WILLIAMS
Executive Producer MAURICE OSTRER From the Novel by
J·S·Fletcher Screenplay by Brock Williams

TRADE SHOW
Studio One
Oxford St., W.1
WEDNESDAY
FEBRUARY 5th
at 10.30 a.m.

Complete Your Programme
with
"THIS MODERN AGE"

GFD

GENERAL FILM DISTRIBUTORS LTD · 127 133 WARD EET · LO

KINEMATOGRAPH

Another Hit

in the GAINSBOROUGH manner

PHYLLIS CALVERT
MICHAEL RENNIE
JOHN Mc CALLUM

all Evil

with MOORE MARRIOTT
BREFNI O'RORKE
HAZEL COURT

AMS
vel by

WARD EET · LONDON W·1

REVIEWS—*continued from page 26*

THE SHOP AT SLY CORNER

British Lion. British (A). Directed by George King. Featuring Oscar Homolka, Derek Farr and Muriel Pavlow. 8,212 *feet. Release March* 10, 1947.

STATELY British romantic crime melodrama, a smooth, artistic and showman-like screen translation of Edward Percy's persistent West End stage success. Set in a London market place, it shows how Nemesis slowly creeps up on an old antique dealer, who foolishly allows a grudge against society to elbow him off the straight and narrow. Its action is never flurried and an almost complete absence of machine-made thrills is one of its outstanding virtues. Finely portrayed by Oscar Homolka, shrewdly and intelligently directed and expensively mounted, it's that rare and welcome phenomenon, a shocker with a heart of gold. The velvet grip commends it to all types of audiences. Capital general booking.

Story.—Descius Heiss, amiable French-born owner of an antique shop at Sly Corner, London, has two interests in life, the happiness and career of Margaret, his violinist daughter, and the wise acquisition of works of art. In his youth he was wrongly sent to Devil's Island, but ultimately escaped, and because he feels that society owes him a debt he secretly handles the proceeds of jewel robberies. His partner in crime is Corder Morris, a suave cracksman. Archie Fellowes, Heiss's crafty assistant, accidently learns of these transactions and starts to blackmail him. Robert Graham, Margaret's surgeon-commander fiancé, has a feeling that there is a skeleton in Heiss's cupboard and the sudden disappearance of Archie confirms his suspicions. Finally, Heiss has to confess to Robert that he and Corder liquidated Archie. Corder is subsequently killed in a motor crash and Heiss takes his own life to save his daughter from scandal. The final act is committed during Margaret's concert début.

Acting.—Oscar Homolka is excellent as the amiable, homely yet far-from-blameless Heiss. He keeps the narrative warm and evokes much sympathy. Kenneth Griffiths also makes his presence felt as the blackmailing Archie, while Derek Farr and Muriel Pavlow delicately stress the conventional love interest as Robert and Margaret.

Production.—The picture, an absorbing and intriguing study of crime in a London backwater, doesn't move at a breathless pace, but the interplay of character is so natural and resourceful that excitement and suspense steadily mount up. The soft spot for the killer gives a strong human aspect to the development and this, together with first-rate characterisation, crisp dialogue and resourceful direction and excellent detail and staging, keeps things quietly sizzling until the spectacular and poignant climax is reached. Every thrill is accurately measured by a heart-throb. Director George King has definitely delivered the goods. Hone Glendenning, director of photography, also deserves a hand.

Points of Appeal.—Intriguing and exciting story, strong human interest, first-class characterisation, excellent staging, impressive cast and box-office title.

WHILE THE SUN SHINES

Pathé. British (A). Directed by Anthony Asquith. Featuring Barbara White, Ronald Squire and Ronald Howard. 7,355 *feet. Release not fixed.*

FRIENDLY, immaculately mannered triangle comedy, freely adapted from Terence Rattigan's huge London stage success. Born and bred in the "purple," it turns on a minor disturbance in the otherwise correct and placid courtship of a handsome young naval rating earl and a pretty WAAF corporal who is the daughter of an impecunious, not to say shiftless, duke. The repercussions of the one untoward incident which, by the way, takes place within the narrow boundaries of Piccadilly and involves an American acrobat, also in uniform, are at times a trifle overembellished. For the most part, amiable characterisation, smooth dialogue and ermine-clothed sentiment successfully screen the few barren patches. A drawing-room joke, gracefully told, it should prove a box-office sitter on title, star and snob values alone. Very good British light booking.

Story.—While on special marriage leave, Lord Harpenden, a handsome, big-hearted naval rating, sees "well-oiled" Joe Mulvaney, an exuberant young American officer, formerly an acrobat, bite the dust. He takes him to his chambers in Albany, Piccadilly, and puts him up for the night. The next morning Harpenden leaves hurriedly to appear before an Admiralty Selection Board, but his application for a commission is again turned down. During his absence, Lady Elizabeth Randell, his WAAF corporal fiancée, calls at Albany to make final arrangements for their wedding. Joe mistakes Elizabeth for Mabel Crum, Harpenden's former girl friend, and, after giving her a hefty drink, makes love to her. She responds and thinks that her emotions are genuine. Monsieur Colbert, a volatile little Frenchman, and the impecunious Duke of Ayr and Sterling, Elizabeth's father, then join the party and there is a nice old mix-up before Harpenden and Elizabeth settle their differences and become man and wife.

Acting.—Ronald Howard, who bears an astonishing resemblance to his late father, makes his screen début as Harpenden. Acting is obviously bred in his bones, for he turns in an engaging and ingratiating performance. He is certain to go far. Barbara White is a refreshingly naïve Elizabeth, Brenda Bruce scores in contrast as the worldly, stout-hearted Mabel Crum, and Ronald Squire is immense as the dissolute Duke of Ayr and Sterling. Bonar Colleano also registers as Joe, and Cyril Maude is responsible for a delightful cameo as a peppery absent-minded admiral.

Production.—The play is embellished with scenes in the House of Lords, beauty parlour sequences and shots of the Piccadilly Underground, but it is at its best during its more intimate moments in the Albany. Whatever the narrative lacks in sustained wit and piquancy it amply gains in its unblushing appeal to the womenfolk and gallery. The average Englishman and woman dearly loves a title and here is a Cinderella comedy in which both heroine and hero have a handle to their names and even the reprobate old duke is good fun. Trust Terence Rattigan, author of "French Without Tears," and all the others, and Anthony Asquith to know their onions. The film comes from box-office stock and that should be recommendation enough. Technically and photographically it can compete with the best.

Points of Appeal.—Wholesome fun, innocuous touch of spice, very good characterisation, excellent staging, strong feminine angle and big title pull.

GENIUS AT WORK

RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Wally Brown, Alan Carney and Anne Jeffreys. 5,525 *feet. Release not fixed.*

LABOURED comedy crime melodrama, with a spooky house pivot, concerning a couple of goofy radio sleuths. Wally Brown and Alan Carney play the dizzy "tecs," while Bela Lugosi and the late Lionel Atwill are responsible for the eerie side of the madcap macabre, but the promising team is hopelessly defeated by a slipshod and outmoded script. It has very few laughs and even less thrills. Poor.

Story.—Jerry Miles and Mike Strager, stars of a radio crime programme, cause a sensation by beating the police to the solution of many major mysteries. Latimer Marsh, a criminologist, supplies them with most of their material. Suddenly they are challenged by a mysterious criminal, calling himself "The Cobra." Ellen Brent, a script-writer, suspects Marsh of being "The Cobra," but she, Jerry and Mike have a high old time at Marsh's lonely mansion, complete with private chamber of horrors, before her suspicions are spectacularly confirmed and "The Cobra" takes the count.

Acting.—Wally Brown and Alan Carney try hard, but fail to score many laughs as Jerry and Mike, and Lionel Atwill is given no chance to make the flesh creep as Marsh, alias "The Cobra." Bela Lugosi is nothing but a stooge.

Production.—The film imposes third-rate comedy on fourth-rate macabre and the result is bewhiskered hokum, culminating with feeble "safety last." It's not even a genuine museum piece.

Points of Appeal.—Cast.

SHADOWS OVER CHINATOWN

Pathé. American (A). Directed by Terry Morse. Featuring Sidney Toler, Mantan Moreland and Tanis Chandler. 5,797 *feet. Release not fixed.*

JOLLY and exciting comedy crime melodrama, the latest Charlie Chan, in which the famous Oriental sleuth successfully handles yet another intricate murder case. The plot is not exactly crystal clear, but the leading characters are quite well drawn, the staging is good and the traditional "in the nick of time" climax carries a hearty kick and lifts it above the average of its type. Good series thriller.

Story.—Charlie Chan, the detective, travels by bus to San Francisco to investigate a "torso" murder. He is accompanied by his son, Jimmy, and coloured chauffeur, Birmingham. While at a wayside stop there is an unsuccessful attempt on Chan's life. Jeff Hay, another private eye, comes to Charlie's aid. Other passengers are Mrs. Conover, an elderly woman searching for her lost daughter, Mary, and Jack Tilford, a wealthy marine, looking for his missing sweetheart. It soon turns out that Mrs. Conover's daughter and Jack's sweetheart are one and the same person, and in tracing Mary's chequered history Chan is able to unmask the "torso" murderer and save Mary from a similar fate.

Acting.—Sidney Toler does his stuff as Charlie Chan, Tanis Chandler is a pretty and appealing Mary, and Victor Sen Young and Mantan Moreland supply spirited comedy relief as Jimmy and Birmingham. John Gallaudet is a rather obvious killer, but the rest of the types are impressive.

Production.—The identity of the murderer doesn't remain a secret for long, but a smooth "March of Time" opening gives the plot a good start and brisk initial momentum is maintained to the end. There are as many laughs as thrills and a rousing climax. It's all the better for not taking itself too seriously. And how the kids love Charlie Chan! More's the pity the censor refuses to give 'em a break.

Points of Appeal.—Intriguing plot, bright comedy relief, good staging, handy footage and obvious series values.

DON'T GAMBLE WITH STRANGERS

Pathé. American (A). Directed by William Beaudine. Featuring Kane Richmond, Bernadene Hayes and Peter Cookson. 5,997 *feet. Release not fixed.*

TAUT, tightly packed romantic comedy melodrama covering the free-and-easy start and abrupt finish to a hectic partnership in crime. Its moral is not too clear, but it gets around, and by the time it ends, succeeds in giving quite an exciting illustration of America's seamy side. There is nothing wrong with the acting or staging. Good average "thick-ear."

Story. — Fay Benton, professional card sharper, and Mike Sarno, a crooked gambler, join forces. Tony Morelli, a racketeer, was responsible for Henry, Mike's bank-clerk brother, going to jail, and Mike determines to get even. He operates with money stolen by his brother and, after he and Fay fleece John Randall, a wealthy man, he takes over Morelli's gambling joint. Mike falls for Ruth, fiancee of Bob, John's son, but Fay, who is in love with Mike herself, strongly resents being scorned. Bob, who is assistant district attorney, is suspicious of Mike and in the end all Mike's enemies gang up on

him and put him on the spot. Bob and Ruth are reconciled and Fay returns to the old game.

Acting.—Kane Richmond does a good job as bad boy Mike, Bernadene Hayes has a way with her as Fay, and Gloria Warren is more than adequate as the susceptible Ruth. Peter Cookson, Charles Trowbridge, Phil Van Zandt and Addison Richards are others entitled to mention.

Production. — The plot combs the underworld thoroughly, but, although it is compelled to stick to the shady side, it, nevertheless, contains many tender as well as tough and exciting moments. The tricks of the gambling trade are clearly exposed and effectively punctuate the salient romantic and dramatic situations. The climax, which spectacularly records Mike's end, but allows Fay to live to "stack another deck," is artful compromise. The film's got mass appeal all right.

Points of Appeal. — Robust, fast-moving story, popular romantic angle, catchy title and gripping finale.

BOWERY BOMBSHELL

Pathé. American (A). Directed by Phil Karlson. Featuring Leo Gorcey, Huntz Hall and Teala Loring. 5,893 *feet. Release not fixed.*

BOISTEROUS Bowery Boys comedy melodrama, describing a short and sharp tussle between the "little tough guys" and a wily racketeer and his mob. The first half conforms very much to pattern, but really bright gangster burlesque is introduced into the second. The last laughs get the artless horseplay over. Safe series second for industrial audiences and youngsters. The "A" certificate doesn't mean a thing.

Story.—Slip, Sach, Bobby and Whitey, Bowery Boys, try to "raise the wind" on a dilapidated car to help out Louie, their café proprietor buddy. They park outside a bank, and while they are there Cathy Smith, a pretty roving photographer, snaps three hold-up men. Unfortunately, Sach figures in the group, but try as they will the Bowery Boys fail to destroy the incriminating negative. Ace Deuce, the racketeer who engineered the hold-up, swears that the robbery was committed by an out-of-town gang. By this time the police are after Sach, and the other boys impersonate the rival gang and then set to work to scare Ace into confessing. They finally succeed and the reward money puts Louie on his feet.

Acting.—Leo Gorcey, Huntz Hall, Bobby Jordan and Billy Benedict work hard as the Bowery Boys, Teala Loring is a pretty Cathy and Sheldon Leonard stooges effectively as Ace.

Production.—The proceedings take quite a time to warm up, but immediately the Bowery Boys start impersonating tough gangsters, thrills and laughs swiftly alternate. The hectic closing scenes should put it on the right side of industrial fans and youngsters. Its footage is anything but cumbersome.

Points of Appeal.—Hearty horseplay, eager young cast and title and series values.

FREDDIE STEPS OUT

Pathé. American (A). Directed by Arthur Dreifuss. Featuring Freddie Stewart, Warren Mills and June Preisser. 5,636 *feet. Release not fixed.*

ROWDY collegiate musical comedy, the second of the "Teen-Agers" series. It's a slight improvement on its parent picture, but that's not saying much. An artless mixture of slapstick and boogie-woogie, with a small baby for good measure, it will make most adult audiences squirm. Doubtful booking, anyway, for those over fourteen.

Story.—Frankie Troy, a popular American swooner-crooner, walks out of his studio and completely disappears. A big reward is offered for his return, and Roy and Jimmy, a couple of mischievous students, noticing the close resemblance between Freddie, another student, and Frankie, scheme to grab the reward. Eventually, Mrs. Troy arrives on the scene with her baby and the infant leads to endless complications before the real Frankie turns up and everything is straightened out.

Acting.—Freddie Stewart, a boy crooner, outstays his welcome in the dual rôle of Freddie and Frankie. The rest count even less.

Production.—Here we witness fun and games at an American mixed college where, apparently, crooning is the most important item in the curriculum. The screaming and caterwauling are occasionally relieved by conventional "whose-baby-are-you?" farce, but the overall impression is still far from edifying or entertaining. Of bobby-sox and mainly for bobby-sox, it has no secure place in the adult programme.

Points of Appeal.—Handy footage.

THE MUMMY'S GHOST

General F.D. Universal. American (H). Directed by Reginald Le Borg. Featuring Lon Chaney, John Carradine and Ramsay Ames. 5,451 *feet. Release not fixed.*

FRUITY macabre, swiftly depicting the grisly adventures of an Egyptian priest who comes to a picturesque New England college town to recover the stolen remains of an ancient princess. Reincarnation is the main component of the fantastic catafalque-to-campus plot. Exuberant "H" certificate hokum, its most promising outlet is the cheap industrial and provincial hall. Dizzy catchpenny.

Story.—Youssef Bey, priest of Arkam, is sent to New England to recover the remains of Princess Ananka, whose sarcophagus was stolen from ancient Egypt. He is preceded by Kharis, a mummy, who, for three thousand years, has dealt roughly with all who have attempted to violate Ananka's tomb. Youssef discovers that Ananka, renamed Amina, has been reincarnated and is a pupil at the local college. He falls for her, but Kharis, still around, strongly disapproves of Youssef's conduct and promptly strangles him. Meanwhile, Amina, now the fiancée of Tom Hervey, a fellow student, has an uncomfortable feeling that something is wrong, but before she can do anything about it Kharis goes berserk, kills all who cross his path, and then carries her off into a swamp. Tom sees her turn into mummified remains and disappear with Kharis beneath the muddy waters. And that's the end of the extravagant caper.

Acting.—Lon Chaney is literally all tied up as mummy Kharis, but Ramsay Ames displays plenty of sex appeal as Ananka alias Amina, and John Carradine takes everything in his stride as Youssef.

Production.—The play, which blithely spans three thousand years, is full of loopholes, but is not, of course, designed for intelligent or discerning audiences. Fully charged with all the old serial tricks, its main target is the sticks.

Points of Appeal.—Title, cast and handy footage.

STRANGER FROM SANTA FE

Pathé. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Beatrice Gray. 4,854 *feet. Release not fixed.*

WHOLESOME, hardboiled "horse opera," played at the gallop amidst picturesque scenery. Continuing the adventures of U.S. Marshals Nevada and Sandy, it ruggedly depicts a ding-dong battle between the law and a ruthless gang of rustlers. The struggle has its humorous side and cheery comedy relief is not the least of its many refreshing attributes. Good series Western.

Story.—Nevada, handsome young U.S. Marshal, is trapped by Cy Manning, a crook, and forced to take part in a hold-up. Eventually he gives Manning the slip and contacts Marcia Earley, a pretty ranchowner. Marcia is being victimised by rustlers and Nevada takes up the cudgels on her behalf. Meanwhile, Sandy, Nevada's old buddy, attacks the rustlers from another front. Manning finally turns out to be the leader of the gang, and when Nevada and Sandy ultimately link up, it's curtains for the crook and his mob.

Acting.—Johnny Mack Brown is a dashing Nevada, Raymond Hatton is responsible for a neat comedy study as Sandy, Beatrice Gray is all that a heroine should be as Marcia, and John Merton is in his element as villain Manning.

Production.—The picture is off the mark in a flash and its pace never slackens. There are plenty of rousing fights, a generous helping of laughs and pleasing touches of romance. Vital Western characters, not camouflaged crooners, are responsible for its invigorating action. Superb scenery supplies the hallmark.

Points of Appeal.—Robust action, clean comedy and romantic relief, versatile character drawing, fine scenery and series values.

MURDER IS MY BUSINESS

Pathé. American (A). Directed by Sam Newfield. Featuring Hugh Beaumont, Cheryl Walker and Lyle Talbot. 5,755 *feet. Release not fixed.*

NUTSHELL "whodunnit" comedy crime melodrama, sketchily picturising a page from the notebook of a cocksure private detective. Motivated by the professional rivalry of the brash hero and a dumb "cop," it starts well, but the works are soon gummed up by a host of silly suspects. It will thrill few and amuse fewer. Mediocre.

Story.—Michael Shayne, a breezy private eye, is a thorn in the side of Pete Rafferty, a blundering police chief. Mrs. Ramsey, a wealthy woman, is mysteriously bumped off and one of the suspects is a friend of Shayne's. This gets Shayne cracking. Others implicated are Mr. Ramsey; Dorothy and Ernst, Ramsey's children by his first wife; Buell Renslow, the victim's ex-convict brother; and Carl Mendrum, a blackmailer. Phyllis, Shayne's pretty secretary, tries to do a bit of snooping on her own, but is trapped. Luckily, Shayne is at hand and in rescuing Phyllis he gets his man and, at the same time, scores off Rafferty.

Acting.—Hugh Beaumont is an over-eager Shayne. His forcing technique irritates. Ralph Dunn is not much better as the dumb Rafferty, and Cheryl Walker is all eyes and teeth as Phyllis. There's not a pin to choose between the rest.

Production.—The film has a promising start, but soon degenerates into a blustering series of violent scraps. The women are as handy with their "dukes" as the men, but fisticuffs prove an indifferent substitute for wit. It's childish stuff for all its "A" certificate.

Points of Appeal.—Title.

WOT! NO GANGSTERS?

New Realm. British (A). Directed by E. W. White. Featuring Mark Hambourg, Ronald Frankau and Claude Dampier. 4,130 *feet. Release not fixed.*

BRITISH musical pot-pourri, a motley mélange of badly photographed variety turns and excerpts from old-time musicals and silent comedies. A fate worse than death is in store for all audiences compelled to sit it through. What crimes are committed in the name of quota! Useless.

Production.—The picture opens with an inventor trying to interest the managing director of a broadcasting company in a new television set. A demonstration is demanded, and this is an excuse for a dreary procession of drably presented variety turns, clumsily punctuated with incredibly unfunny burlesque of old silent films and strip-tease. The featured players are Mark Hambourg, Ronald Frankau, Claude Dampier, Billy Carlyle, The Minipiano Ensemble of 14 Juveniles and Harry Owens and His Band, but with few exceptions they do little to enhance their reputation. It's time the Quota Act was revised!

Points of Appeal.—None.

THE SOOTHING HANDS OF A HEALER OR TH CLU
ROBERT BEATTY · CA
NOVA PILBEAM · FE
GREEN
ANGLO-AMERICAN
FILM CORPORATION, LTD.
ANGLO-AMERICAN FILM CORPORATION LTD.
119-125 WARDOUR STREET, LONDON, W.1.
BR

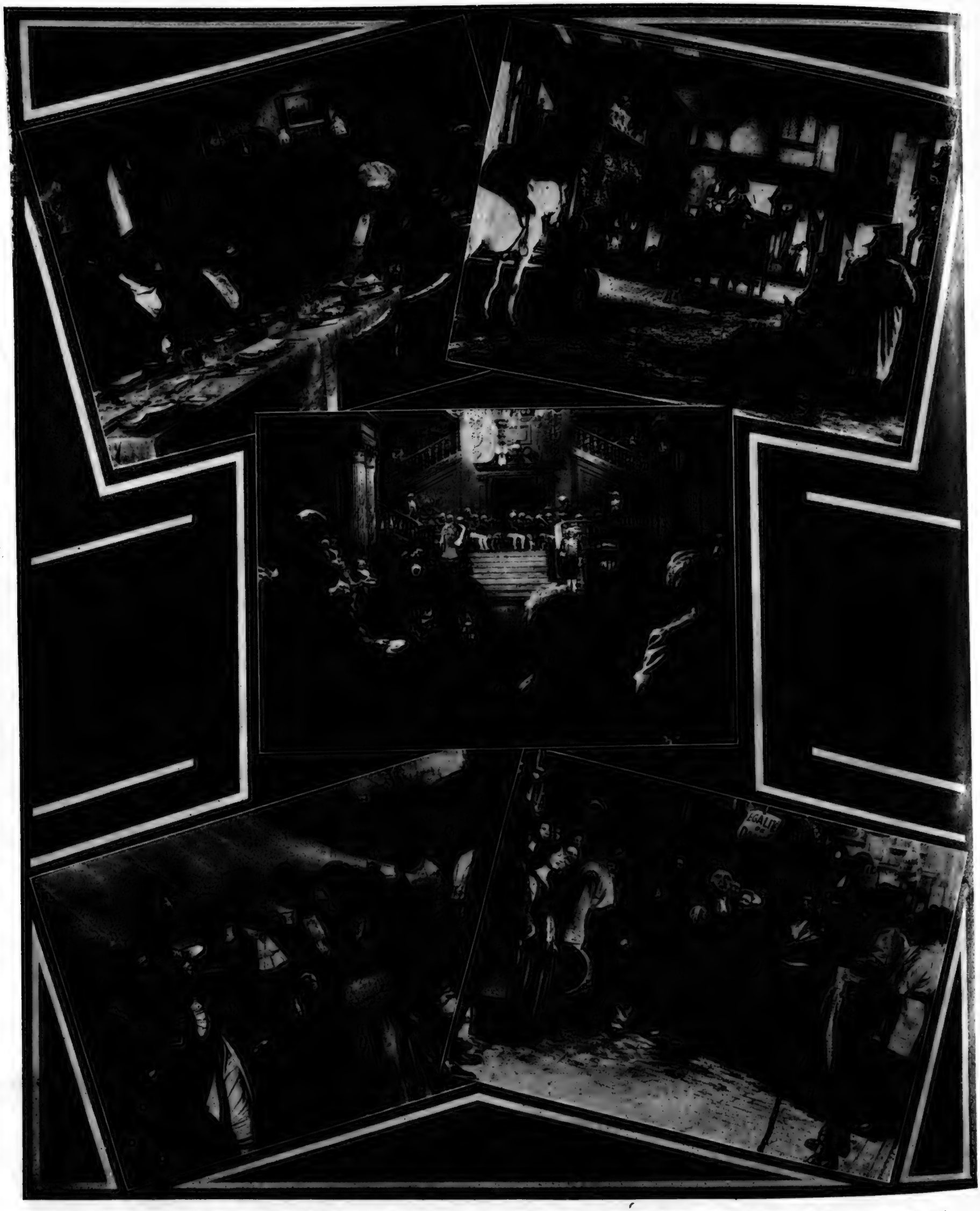
B T CLUMSY MAULERS OF A CHARLATAN AND QUACK

T) CAROL RAYE
M · FELIX AYLMER

FINGERS

MOORE MARRIOTT
BREFNI O'RORKE
CHARLES VICTOR
HARRY WELCHMAN

BRITISH NATIONAL FILMS, LTD
Telephone:- GERRARD 3202-9



Scenes from the British National musical in Technicolor, "The Laughing Lady," starring Anne Ziegler, Webster Booth, Peter Graves, Felix Aylmer, Francis L. Sullivan, to be generally released February 3

STUDIO NEWS AND VIEWS

A.C.T. Enlists B.B.C. Workers: Comes Back Directing Again with a Crime Picture

A.C.T. is taking part in a united trade union move inside the B.B.C. to force better working and wage agreements in defiance of the corporation's Staff Association, itself a registered trade union.

George Elvin, A.C.T. general secretary, tells me that a committee has been formed inside the B.B.C. of all interested unions . . . including A.C.T., the Actors' Equity, E.T.U., the Musicians' Union, and the N.U.J.

"We have had deputations from B.B.C. people," he said, "asking if they can join A.C.T. For example, a resolution has been put to the management asking for A.C.T. rates for sound recording men."

The N.U.J. (the journalists' union) called the first meeting. A second meeting, says Elvin, is to be called shortly, when it is expected that concrete proposals will be made.

Six months ago I reported that members of the television staff—especially behind the cameras—were joining A.C.T.

P. L. Littlewood, secretary of the B.B.C. Staff Association, said: "We have no policy on the matter. It is essential that people should belong to the trade union they choose for themselves."

He added that the Staff Association has negotiated several wage agreements.

Elvin argues that a staff association is in no position adequately to look after the interests of employees.

DEBATE IN PARLIAMENT

THE WHOLE subject of B.B.C. television pay was debated in Parliament last week.

The assistant postmaster-general said that cameramen would receive substantial increases in pay. Electricians were already receiving a rate of pay which gave them about £50 a year more.

Cameramen, it was alleged, were paid between £300 and £430 a year.

The Socialist member for Bolton said that often the man who held the tape measure was paid more than the man behind the camera.

WALTER WEST

ONE OF the most interesting pieces of news I have stumbled across in the last few days is that our old friend Walter West, who played so sprightly a part in the evolution of the British film business, is coming back into production as a director once more.

West made his name as a producer of racing films. He was the Nat Gould of the modern screen. In his way, I suggest he was as important a pioneer as were men like Hepworth. He had successes and failures and the racing he showed on the screen cost him a lot of money in private life.

Now he has a most unusual subject. I am told he proposes making a film of a celebrated escape from Dartmoor—and is thinking of playing the man who made the escape as the star in what would virtually be a biographical film.

The subject will be handled by Exclusive and work begins at Marylebone on February 3.

West was a regional E.N.S.A. chief during the war. He tells me that his film will be factual and not fictional and that Scotland Yard has given it its blessing.

WHAT A GIRL!

NEWCOMER Jean Simmons seems to be getting all the publicity breaks. Pressmen this week were handed this story:—

"Taken from 'Uncle Silas' set to river behind Denham Studios . . . photographer asks Jean Simmons to register horror . . . Jean, 'Must I? I can do nothing but smile this morning.' . . . Publicity boy offers to jump in river to produce the real McKay . . . sparkles Jean, 'But I would only giggle.' . . . Dissolve to laughter.

"Cut to 'Uncle Silas' set . . . Katina Paxinou and Jean . . . shooting . . . Katina doing her wicked governess act . . . Jean bewildered, frightened as only she knows how . . . end of shot . . . Jean to Katina, deadpan and doing absurd trick with her fingers. 'Can you do this?' . . . Katina, mock serious tries, and fails . . . throws hands in air in desperation . . . laughter . . . Katina's hands make poetry . . . and Jean's nose is heaven when it wrinkles.

"Cut to Jean's dressing-room . . . impresario Molly Terraine deep in thought and a cream bun. . . . Flurry of skirts. . . . Enter Jean straight from set wearing Paxinou's horror wig from 'Uncle Silas.' . . . Jean, 'Zo! You are pleased to zee me, Hein!' . . . Terraine chokes into cream bun . . . administers a playful spank to the author of the imitation . . . and Jean is secretly pleased with both. . . . Dissolve to tea and more cream buns.

"Cut to general shot of stage . . . an 'Uncle Silas' set is being shifted . . . chippies, plasterers take silence off the gold standard . . . a cacaphone of hammers and heavy boots . . . track to door of Jean Simmons' dressing-room . . . the door opens, revealing Jean sound asleep on her couch . . . it is more than the sleep of the just . . . perhaps the sleep of an angel . . . or an angel impersonating a Disney faun . . . dissolve to gay little sleep-sounds."

H'm, the Rank publicity department certainly has caught the pantomime spirit. But Press boys can have too much of a good thing and so can Jean Simmons!

DESIGNING FOR GAINSBOROUGH

Joan Ellacott, assistant dress designer at Shepherd's Bush, caught this week by the candid camera at work on designs for the next group of Gainsborough productions

ARCHERS START

THE ARCHERS started "End of the River" (new name for "Green Days and Blue Days") at Pinewood last week. Here is the complete unit list:—

Produced by Michael Powell and Emeric Pressburger from the novel by Desmond Holdridge; directed by Derek Twist; assistant producer, George R. Busby; production manager, John Alderson; assistant director, Geoffrey Lambert; second assistant director, Robert Lynn; third assistant director, Laury Knight; first floor runner, Derek Parsons; continuity, Doreen North; assistant continuity, Joanne Busby; camera lighting, C. G. Challis; camera operator, Reg Hughes; camera assistant, Dennis Lankford; prelighting electrician, Bill Wall; chief floor, Harry Black; sound mixer, Charlie Knott; sound film recordist, H. Raynham; sound maintenance, Peter de Glanville; boom operator, Jack Locke; assistant boom operator, Peter Durbridge; process assistant, Tom Howe.

Art director, Fred Pusey; assistant art director, E. E. C. Scott; art director's assistant, Anthony Farmer; chief draughtsman, Frank White; draughtsmen, Bill Holmes and Leonard Fox; sketch artist, Bill Lane; set dresser, Vernon Dixon; chief construction manager, Ted Hughes; assistant construction manager, Tommy Frizwell; buyer, Harry Parr

Property master, Fred Eams; wardrobe mistress, Dorothy Edwards; wardrobe master, Bob Raynor; wardrobe outside chaser, Arthur Bretton; chief make-up, George Blackler; assistant make-up, R. Bonnor-Moris; hairdressing, Biddy Chrystal; editor, Brereton Porter; liaison, John Seabourne, Jnr.; first assistant editor, Dave Powell; casting directors, Dennis van Thal and Adele Raymond; crowd casting, W. A. Fleming and Bill Hahn; and still cameraman and portraits, N. M. Berman.

"PRINCESS FITZ"

ANOTHER new picture last week was British National's "Princess Fitz," directed by Montgomery Tully. Here is the complete unit:—

Executive producer, L. H. Jackson; director, Montgomery Tully; production manager, Fred A. Swann; first assistant director, Bob Asher; joint second assistant directors, Jack Lambert and Douglas Tweedy; third assistant director, Edward Brendon; continuity, Joan Wyatt; assistant continuity, Connie Clarke.

Art director, R. Holmes Paul; assistant art director, Bill Latter; scenic artists, Olga Lehmann and Gilbert Wood; director of photography, James Wilson; camera operator, Gerald Moss; focus operator, John Mills; clappers, V. Nicholson; loader, J. Bond; sound director, Harold King; sound recordist, Cecil Thornton; sound cameraman, Cyril Brown; boom operator, John Moyes; boom assistant, Derek Swynnerton; still photographer, Frank Buckingham; wardrobe mistress, Mrs. Tweedy; editor, Monica Kimick; make-up artist, Henry Hayward; make-up assistant, Dave Aylott; and hairdresser, A. G. Scott.

AUSTRALIAN PRODUCTION

MY SYDNEY correspondent tells me that Ealing's third Australian film may be the local classic, "Robbery Under Arms." Insiders point out that Dudley

Lover
GFD
GENERAL FILM DISTRIBUTORS LTD.,

Lucille Vera

BRENT BALL ZORINA

with

WINNINGER CARL ESMOND RAYMOND WALBURN

ELISABETH LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Come Back

A PRODUCTION FOR UNIVERSAL-INTERNATIONAL

Original Screenplay written & produced by Michael Fessier & Ernest Pagano. Directed by WILLIAM A. SEITER Executive Producer HOWARD BENEDICT

UNIVERSAL PICTURES

127-133 Wardour Street, London, W.1.

WARNER STARTS IN MAY: PEAK RE-MAKES "BLUE LIGHT"

Barr, who has an option on the screen rights of the famous Rolf Bolderwood novel, is reported to have been in negotiation with Ealing for several weeks.

Syd Gresham, Ealing's local rep., returned to London on Sunday with Harry Watt. Syd is discussing Ealing's plans for future Australian production with Michael Balcon, and will be in England for about six weeks.

Watt will return about April, followed immediately by the "Eureka Stockade" production unit.

"Robbery Under Arms" was made as a silent in Australia in 1920.

EALING CASTING

EALING HAS signed Patricia Plunkett, 19-year-old London actress, who was in "Pick-Up Girl," for one of the leading rôles in "It Always Rains on Sunday," which Robert Hamer is to direct. Besides Googie Withers and Patricia Plunkett, new casting for "It Always Rains on Sunday" includes John McCallum, Jack Warner, Jimmy Hanley, Sydney Tafler, and John Carroll.

Dance scenes in a village hall took up most of the time last week on the current production, "Frieda." Star Mai Zetterling returns to her native Sweden for a stage season this week, and Glynis Johns sails for the U.S. on the *Queen Elizabeth*.

WORK AT SOUND CITY

BEEN LOOKING into the Sound City programme this week; but no one has yet finalised plans. Korda's office says that production will start in about four weeks "on a really big one." No title, stars or directors set.

Herbert Wilcox is set to make another film at Sound City for British Lion release. This will start towards the end of February. Nothing is yet finalised.

Work is still proceeding on Edward Black's "A Man About the House," in its fifteenth week.

Wilcox was taking scenes last week for "The Courtneys of Curzon Street," which started on October 14.

TEDDINGTON OPENS SOON

WAS SPEAKING to J. R. Gilbert, managing the Teddington studio for Warners, this week. He tells me that there has been another delay in the rebuilding programme . . . but only a small one.

The plant was expected to be ready for production this month. In December I reported that it would not be ready until March. Now, I hear, things will be cleared up by mid-April and production is likely to start in the first or second week of May.

This is good progress. Stage one has been partly rebuilt, and stage two had to be completely rebuilt. Latest report: Floor is being finished on stage two and sound proofing is in progress on stage one. Engines go into the power house in three weeks time.

Much of the £45,000 of new gear has arrived. Cameras are on their house in three week's time.

MINNEY QUITS GAINSBOROUGH

ANOTHER EXECUTIVE has left the Gainsborough organisation. R. J. Minney, the man who produced "The Wicked Lady," hit the headlines last week with his "blood and thunder" resignation speech.

Said Minney: "The public wants the ever-popular blood-and-thunder film and not the modern story with its psychological twist."

Minney, and experienced script man as well as producer, joined Maurice Ostrer's Premier Productions this week as producer and writer.

SCHEDULE UPSET

CHANGES HAVE been made in the "Uncle Silas" schedule. The film, now in its 17th week at Denham, is reported to be "up to date."

Illness has kept star Derrick de Marney and producer Laurence Irving absent from the set for a few days.

Scenes next week will include the large ballroom setting.

REMAKE OF "THE BLUE LIGHT"

PEAK FILMS is to remake "The Blue Light." Shooting on this picture is scheduled to start on June 1 and a unit will be away on location, possibly in the Dolomites, for a period of four months working on exteriors. After this it will return to this country to complete interiors.

So far, no casting has been announced, but executive producer Ivor McLaren states that he is negotiating the services of a star and director, both of international repute.

"Four Hours Missing," the first original story written by Robert Westerby under his new contract with Peak Films, will be temporarily delayed.

Meanwhile, the editing of "White Cradle Inn" proceeds at Worton Hall.

INTERNATIONAL'S QUIZ PICTURE

NOTICE THAT International Film Renters' subsidiary company, International Talking Pictures, has completed "The Phantom Shot" at Carlton Hill. Picture is a crime quiz.

Mario Zampi directed. Walter Mycroft wrote the screenplay from a story by Norman Lee. Bryan Langley was behind the camera. C. P. Norman was art director.

Cast is: John Stuart, Olga Lindo, John Varley, Jock McKay, and Howard Marion Crawford.

HOTEL SCENES *Director Roy Baker has spent a major part of production time on OCTOBER MAN shooting on this elaborate three storey hotel set. In the picture: Roy Baker (in leather coat on camera crane), with camera operator Russell Thompson; Erwin Hillier, director of photography is on the top floor; and continuity girl Olga Brooks and the sound recordist are on the floor below*

WHITE GABLE PRODUCTIONS

PRODUCTION by the new South African company, White Gable Film Productions, will start within the next few months. Leon Schauder, who is in charge of production, left by plane this week for Johannesburg.

Equipment is being bought in America and some of it is being air freighted to South Africa to enable work to begin on certain films which it is hoped to have ready for distribution in Britain shortly.

ABOUT PEOPLE

BEEN MANY 'flu casualties during recent week. Among those away on sick leave have been assistant director **Mark Evans** and continuity girl **Olga Brooks**, of the "October Man" set. Gainsborough camera operator **Gordon Lang** has been lighting sets for **Jack Cox**, who has been away from the "Holiday Camp" unit for a few days. Production manager **Arthur Alcott** and star **Dennis Price** have also been on "holiday." All are on duty again this week.

Frank North, lighting cameraman on "The Little Ballerina," tells me that work is now completed at Nettlefold and that the unit now has some location work to complete.

Promotion for **Billy Boyle**. Billy gets a Gainsborough production manager's job. **Don Weekes** steps in as first assistant director for "Holiday Camp."

Charles Hale, still cameraman at Southall, has quit England for New Zealand. His job has been taken over by **Eugene Pizey**.

Harold Huth starts "Night Beat" this week with a cast headed by **Anne Crawford, Maxwell Reed, Ronald Howard, Hector Ross**, and **Christine Norden**.

Herbert Victor wrote the original story of "When the Bough Breaks," the new Islington film, with **Moie Charles**.

This week's P.S.: Sydney Box says that director Maurice Elvey will have a special exterior unit on location all the year round, shooting material on four outdoor films. Box is out to beat the weather . . .

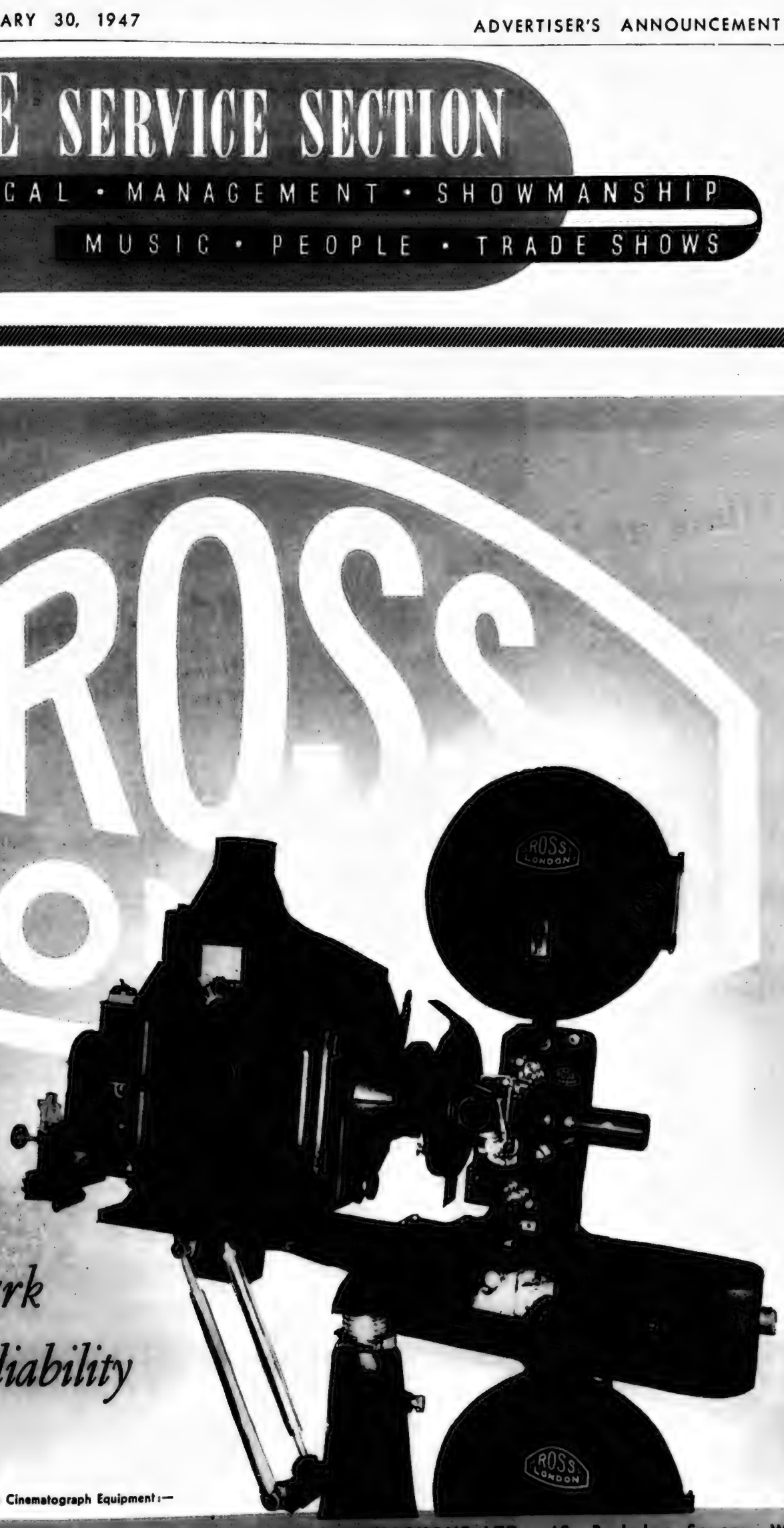
P. G. B.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

ROSS LONDON



The Hallmark of Reliability

Co-distributors in Great Britain for all Ross Cinematograph Equipment:—

PATHE EQUIPMENT LTD., 111, Wardour Street, W.1. RCA PHOTOPHONE LTD., 43, Berkeley Square, W.1.

Clifton

You give your audiences top-level interest and entertainment when you use advertising films and slides distributed by Langfords

"First-class"... "the best advertising film I have seen"... say Advertiser's Weekly cinema reviewers.

Screen advertising must please your audiences. Of course it must put its message across clearly and effectively—but it's just as important that it also entertains.
Read these reviews which have appeared in Advertiser's Weekly. And remember as you read—every one of these brilliant advertising films was distributed by Langfords.

"*Under the Bridge*" (*Ovaltine*)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"*Looking the Part*" (*Drene Shampoo*)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"*Players of Merit*" *Cricket* (*Players Cigarettes*)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.

★ ★ ★

As you see, the films are of the very highest quality; nowaday audiences find great interest and enjoyment in a good advertising film.

You can depend on advertising films distributed by Langfords, produced in up-to-date studios, with a first-rate company of technicians and script-writers, to give audiences maximum entertainment value. It is all the LANGFORD WAY—

Remember

1. *Langfords have been buying screen space since 1912.*
2. *Langfords pay the maximum rentals for the shortest playing times.*
3. *Langfords are interested in screen rights for both slides and films.*
4. *Langfords are the biggest buyers of screen space in this country.*

LANGFORD ★ COMPANY LTD

124-128 FINCHLEY ROAD, N.W.3. *Telephone: Hampstead 4424*

MANAGEMENT

by THE MANAGER

Thanks for the Charter, But What About Finding Us Homes?

A COMPARATIVELY old and able manager was wistful when he said to me anent the "Managers' Charter," "Well, I suppose I had better pipe down now; I don't want to leave my theatre, and my only chance of getting a rise seems to mean my moving to a grade higher up. I have a house on the job. There isn't enough extra money in this new schedule to make it worth my while travelling, and you can't get houses for love nor money anyway nowadays."

There is the obvious snag. What incentive will the Industry offer to make it worth while for a manager to make a move?

To me, it seems that the obvious thing is for the proprietors to provide houses near the kinemas; undoubtedly an equitable rent would be gladly paid by any manager offered promotion. Money isn't everything when you start interfering with a man's home life, and managers are very ordinary mortals with a desire for some little piece of the home hearth and their families.

Now that I'm talking about the new conditions, I might as well delve into the thorny topic of supervisors and minor executives from head offices, particularly in regard to the major circuits. The time has now come for these chaps to make up their minds which way they are going—in other words, to decide on a future policy.

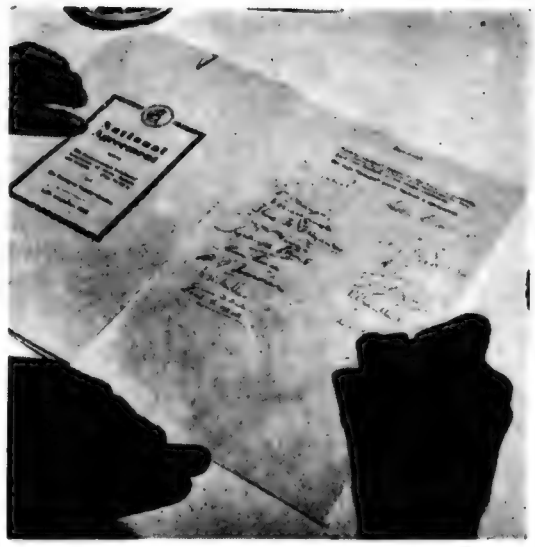
It would not be a bad thing if those occupying administrative positions forsook their armchairs in Wardour Street and took a hand in these deliberations.

Is it to be Inspiration or Perspiration?

MANAGERS are now established at a predetermined rate of pay and agreed conditions. Their undertaking is nothing more than faithfully to carry out the normal duties of management; and, as all managers know, these are quite onerous. After that comes the little bit of extra—the novel stunt, the business-building initiative, the contact with local authorities and Press. These things should be done, but are not necessarily part of the bargain, especially the 48-hour week bargain.

We all suffered from the petty jealousies of the fellows just a little higher up: the area man, the departmental executive from head office, the local shareholder who is the managing director's friend. Any one of dozens who can be, and frequently are, difficult if a major operation emanating from the theatre looks like being carried out successfully, and who take great pleasure in administering kicks on the managerial pants if there is a slip up somewhere.

The time has come for these chaps to select a new motto for the future; and so far as I can see there are only two to pick from: "Inspiration" or "perspiration." Either they must be big enough to stop nagging, and dish out just a few bouquets, even though the manager's enthusiasm may have been greater than his ability; alternatively, they must do all the thinking themselves.



"Kine" picture of the recent signing of the Managers' Charter

The clever executive is the one who can suck the brains of his subordinates without hurting, and with their knowledge. Managers who do not take kindly to pin-pricking criticism respond with alacrity to inspiration and enthusiastic assistance.

To-day, due to circumstances over which nobody has any control, many able and energetic young managers look as if they are going to be pegged down in their present jobs for quite a while.

One young friend of mine, an imaginative and progressive young man of ability, manages a very small hall. There is no prospect of promotion to a larger hall in his own company. Is there any way to satisfy chaps like this, and keep them in the Industry until the situation eases? Believe me, we'll need them badly in a few years.

These Usherettes Know All the Answers

"AT one time I thought kinema usherettes had a dead end job, but I know now that they have plenty of scope for promotion."

So said Mrs. W. H. Kent, chairman of Middlesex County Council Entertainments Committee, when she opened the new staff room at the Odeon, Uxbridge.

The staff room provides facilities for dressing, toilet, reading, writing and games. There is also a radio and an electric iron.

B. Frisby Smith, manager, said the room had proved so popular that the girls used it hours before they were due for duty.

Presentations were made by W. Jacobs, district engineer of Odeon, to members of the staff for smartness, ability to answer patrons' questions, and general good work.

The girls claim to be able to answer any reasonable question a patron may put, both on local information, such as bus and train times, doctors' and hospital telephone numbers, films, and on stars, times of showing and technical film matters.

Miss Barbara Simpson (head girl), Miss Marie Bodmin (asst. head girl), Miss Evelyn Gossage and Miss Olive Cotterill (cashiers) received bracelets.

* *The Showman exclusively reported the institution of Frisby Smith's training scheme some months ago.*

Better to Come Late Than Never

BREAKING Saturday records is no easy business. Four short shows, sweating attendants and an early start are obvious lines. There is another old but less known idea for getting money in on busy Saturdays or other days like Bank Holidays when theatres are consistently full or near-full all day, *and only when the house is busy all day.* Try selling the last house.

Queues all round a kinema at 6.30 p.m. are likely to drive away the most fervent film fan; and yet, as every manager knows, he invariably has a half-empty theatre for the last showing of the big film. The man who knows his house can gauge when this is likely to happen; then is the time to guarantee seats for that last showing. Encourage them to come late.

Publicise that last time of showing, and guarantee seats for it. Particularly do this on the theatre front on the day in question, so that potential patrons who find "house full" may be encouraged to return at a specified time with the knowledge that they can get in.

This scheme pays amazingly high dividends, particularly when patrons get to know about it.

Your Job to Register Disabled Persons

AT a time when shortage of staff is the spectre that haunts most managers, the demand of the Ministry of Labour for a percentage of disabled persons to be employed is a serious complication. Many have overlooked the fact that in this business we have employed, always, a substantial proportion of medically unfit labour as attendants. These employees seldom trouble to register—there is no reason why they should.

The Labour Exchange agrees that, subject to necessary formalities, certificates will be issued. So here is a tip to those who have overlooked this important fact. If your quota is short, sort out the pensioners, the unfit, and the crippled on your present staff, send them to the labour exchange to appeal for registration and it will probably get you out of your difficulty.

Projection Room Efficiency

The new B.T.H. sound and projection equipment has all the components required for safe and efficient projection grouped into a Single Unit Projection Assembly. Two S/U/P/A stands — no extraneous apparatus or wiring — and the projection room is complete.

SINGLE UNIT PROJECTION ASSEMBLY

Supa

SOUND EQUIPMENT LIMITED, LONDON

B T-H SOUND EQUIPMENT LTD · 59 SHAFTESBURY AVENUE · LONDON · W.1.

TECHNICAL

Lay-out and Equipment of the Projection Room

IS A THIRD PROJECTOR NECESSARY?

IN a paper contributed to the programme of the British Kinematograph Society's Theatre Division last week, Major C. H. Bell instanced some "horrible examples" of projection room lay-out and made suggestions for improvement.

He showed a slide of a projection room where the projectionist had to make his way to the roof by means of a cat-ladder in the auditorium, travel along a flat roof, enter the projection room through the rewind room; there was only 1 ft. 3 in. between the back of the machine and the wall, and there was no secondary escape. This theatre, he stated, was actually in operation until a month previously, within 50 miles of London, although it had since been altered.

Another example of bad planning is where the projection room is suspended over the balcony or in a stadium-type theatre is built over the raised portion of the seats. Even with modern equipment it is difficult to eliminate noise transmission in such designs. There is usually a minimum space of 25 ft. at the front of a kinema, in which, at the higher level, there is plenty of room to provide a first-class projection suite.

The projectionists spend one-third of their lives in the projection suite, and conditions similar to those demanded in the best of our factories by the Factories Act should be complied with. The difference in cost between plastering and the use of Paxtiles is very small indeed, but there is much difference in operating comfort. Lighting points should be installed having regard to the placing of the machines. A plug should be provided in the rest room for a small domestic cooker.

Turning to the subject of equipment, Major Bell instanced architects and proprietors who are prepared to spend the equivalent of £2 per seat on auditorium decoration and lighting, which will be seen by the 25 people who are in the theatre when the theatre opens, and a similar number when it closes at night, whereas if the chief projectionist asks for a 500-volt megger he is looked upon as extravagant.

Projection Room Equipment

Projection and viewing ports vary in size from 6 in. to 18 in. square; on some occasions the viewing port is on the same level as the projection port, or is reduced to such small dimensions that the projectionist can see only a portion of the screen. Both projection and viewing ports should be 9 in. square, with an extension when the slide lantern is attached to the projector on the left. Other equipment, such as biunial lanterns, Brenographs, etc., requires properly proportioned portholes, and in the case of spotlights, a porthole of a size allowing the spot to cover both sides of the stage, orchestra pit, and the top of the proscenium.

Projection room shutters appear to have made no progress in the last 20 years. D.C.-operated electro-magnetic shutters have the objection of the possibility of electric failure. In most shutters inadequate arrangements are made for fixing, the fixing holes being generally too near the edge of the porthole, with the result that the brickwork breaks away. A fusible link should be provided, and the shutters should operate silently.

Ventilation from the arc lamps is another important subject. The trunking should be in the form of a beam running the full length of the projection room, with a minimum of two outlets to fresh air, fitted with good-quality cowls. The arc lamps should be connected to this trunking by means of a flexible tube, and other equipment should have properly designed canopies to collect the fumes. Adequate provision must be made for cleaning the trunking. Natural ventilation is preferable to mechanical ventilation.

A Debatable Point

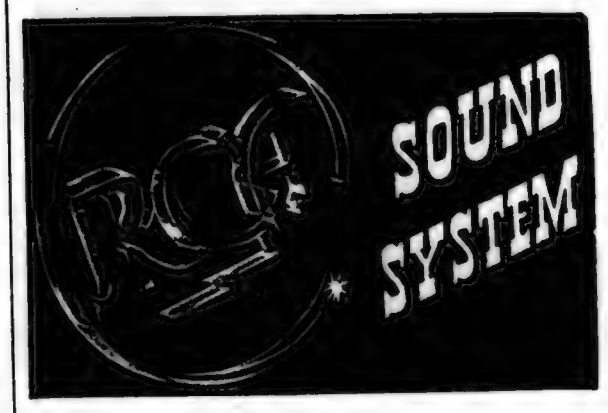
A debatable point discussed by Major Bell was the provision of a third projector. He considered that with modern service arrangements and the reliability of equipment, the additional expense was unnecessary, provided the theatre carried a reasonable stock of spares.

In the design of slide lanterns and slides there has been no progress for 30 years. The slide may represent half-an-hour of screen time every day, and there is nothing more annoying than to see slides badly shown; they should be reproduced on the screen to the exact size of the kinema picture.

Concluding his paper, Major Bell suggested that provision should be made when designing new projection rooms for the apparatus required for television and stereoscopy. While it is impossible to lay down the requirements, he suggested that the projection room should be double the normal size to allow for such developments.

Stanley Perry objected to Major Bell's suggestion that a third projector was unnecessary.

Major Bell argued that the extra cost of a third projector would be better spent on other equipment; a third arc lamp was not necessary, but a spare mechanism which could be quickly changed was desirable.



Observation Window

MAKING CUE MARKS

Neat U.S. Device

AWAY back in pre-war days my colleague, R. H. Cricks, designed a simple scriber to make changeover marks of a modest type on films which had not been provided with such marks. It was thought that the use of such a scriber might do away entirely with the scrawls and crosses and general mutilation marks which were then, as now, disfiguring screens. It was proposed to supply them free to any projectionist who would use them, but the idea did not commend itself to the renters, and the project was dropped.

Since then the conviction has grown in many minds that, had such a device been in general employment, we should have seen far fewer of the objectionable markings of the picture frame and scratchings in the the sound track which have been so evident during the war years.

MEMORIES of this unsuccessful effort are awakened by an illustration in the American *Box Office* of a cue marker on offer in the American market which has been designed to do just this job. It is more elaborate than that designed for the KINE., and is being made both for 35-mm. and 16-mm. film.

The new marker is plugged into a light-socket, which turns on a small flashlight bulb illuminating the aperture. Teeth engage the sprocket holes, holding the film firmly in place. The cover is then closed and four brass scribers may be turned to indicate whatever cue mark is desired. Each scriber makes a transparent ring in the emulsion.

The scribers are built into the cover of the device and, therefore, cannot be misplaced. Spaced to provide standard cue markings and positions, and the marks are according to A.M.P.A.'s specifications.

J. BENSON.

SOUND LTD. EXPANSION IN THE WEST

WITH the aim of providing an Industry-wide service to South Wales and West of England exhibitors from a centre in the area, Sound, Ltd., 46-48, Charles Street, Cardiff, has undertaken the agency of a number of leading independent manufacturers in addition to those already held, and is now able to provide facilities in every department.

The growth of Sound, Ltd., which incorporated the business of J. O. Wyndham in 1945 (retaining his services), has been phenomenal. Starting with one room and a staff of three, the company now occupies the whole first floor of the present premises and has found it necessary to purchase, in addition, a three-storey building adjacent.

The executive of the company is composed of well-known local men who have had many years' experience in all sections of the Trade. F. A. Cam, A.M.I.R.E., M.B.K.S., managing director, is assisted by Harry Phillips, late G.B.-Kalee, with E. C. R. Davey, M.B.K.S., as chief technical sales representative.

The company has been appointed sale concessionnaires in South Wales and West of England for Trinity Chairs, of Scarborough; Frank Hewitt, carbon saver manufacturers and agents for Foster's Curtains, and Victor Animatograph 16-mm. equipment.

Installations recently carried out in South Wales and the West of England include Ross projectors and arc lamps, Nevelectors, seating, curtains, stage equipment, heating and ventilating.

A booklet setting out the general lines handled will shortly be mailed to every kinema in the area.

POOL
CARBONS

the New GAUMONT-KALEE "21"

The first totally-enclosed, industrially-designed projection and sound equipment ever presented, providing advantages in silent operation, neatness and cleanliness. Gracefully styled and finished in beige, maroon and silver, the new Gaumont-Kalee "21" is destined to set the standard in design and performance for a long time to come. A coloured illustrated brochure will be sent on request.

G.B-KALEE

G.B-KALEE LTD., 60-66, WARDOUR ST., LONDON, W.1. GER. 9531 (10 lines)

Branches: Belfast, Birmingham, Cardiff, Dublin, Glasgow, Leeds, Manchester, Newcastle-on-Tyne.

Factories: Leeds, London, High Wycombe and Gloucester.

SHOWMANSHIP

TWO items of news have reached me which will be of interest to all showmen. One is from a renting company, the other from the head office of a circuit. Both show imagination, enterprise and, above all, real understanding of the business, and what I may be allowed to call the humanities of showmanship.

Let's take the renting company first, since it presents what is, to me, a new idea—new, certainly, in the sense that it systematises what has hitherto been something done rarely and without continuity.

The G.F.D. publicity organisation has created a new post—that of production exploitation manager. That may not be the final title chosen for Fred Pollitt, who was, until the merger, chief of Eagle-Lion exploitation, but it describes his new job.

Pollitt will work in close contact with all the studios whose product is released through G.F.D., and he will watch out for anything which happens during production that can be turned to account for exploitation purposes when the time for the institution of the selling campaign arrives.

As each production is about to take the floor, Pollitt will receive a copy of the script and will be continuously posted with the shooting schedule. He can then tell when it may be worth while to visit the studios for his special purposes.

His new job ranges from spotting stories that may be of use for Press exploitation when the picture is shown to seeing opportunities for commercial tie-ups and placing them in advance. For instance, suppose a heroine uses a fake necklace to deceive a hero in believing her a wealthy woman, Pollitt might arrange for the jewellery to be made by a certain firm and also fix shop and other tie-ups with the firm to help the film upon its release.

The idea is an excellent one, for it enables the exploiteer to begin at the beginning for the first time. And since the work is highly specialised, it does not encroach on that of the studio publicity people—although, doubtless, there will be considerable co-operation in that direction.

From the showmen's point of view, the appointment of Fred Pollitt means that G.F.D. will be providing them with better and more varied exploitation aids—and that can't be anything but a very good thing.

Incidentally, Fred, who has been assisting John Specterman at G.F.D. since Eagle-Lion merged with the parent company, is a happy choice for the job, which, in fact, he has helped to create. Once an actor and a manager, he knows the business thoroughly and has a flair for exploitation. I'm sure he'll do a job that all showmen will soon have cause to applaud.

*

NOW for the circuit item. Gaumont-British, in announcing the results of the company's exploitation contest in connection with "Men of Two Worlds," provides news for two reasons.

The first is that the first prize-winner is manager of a small kinema in a small town; the second is that each prize is to be divided into two halves: one for the manager personally, the other for him to divide at his discretion between any of his staff who assisted in the exploitation.

These facts are noteworthy as indicative of a spirit that is growing stronger in the circuit. Encouragement—and rewards—are being extended to the "little man" of real merit; and staff team work is being tangibly recognised. I take off my hat to the judging committee of the G.-B. contest for its discrimination and its warm understanding of the human touch in a business which too often takes it for granted.

This committee consisted of Thorold Dickinson, director of the film, and Margaret Marshall, publicist, representing John Sutro—these two adjudicated on merit of exploitation in keeping with the film—the head office publicity department of G.B., who studied general publicity angles, and E. H. Lundy, theatre controller, who judged receipts.

The winner was Roy Raistrick, of the Empire, Glossop, who receives £100 on the special terms described above and, in addition, the G.B. Showman's Shield, which is being awarded for the first time since the war.

Second prize of £75 goes to L. F. Hodnett, of the Gaumont, Middlesbrough. The third prize has been divided between A. M. Carpenter, of the Gaumont, Barnstaple, and A. J. Brown, of the Empire, Cardiff.

*

STILL on the subject of contests, I attended the presentation of cheques to the winners of the Eagle-Lion "Henry V" contest, which I helped to judge a while ago, and the results of which have already been announced in the KINE.

The presentation was made by J. Arthur Rank, in his private suite at the Dorchester; and I was happy to see that he examined each winning entry with care and interest—and chatted to each manager about his work. This is what one has come to expect of Rank, who invariably finds time, amid his multifarious activities, to bring the personal touch into contacts of this kind.

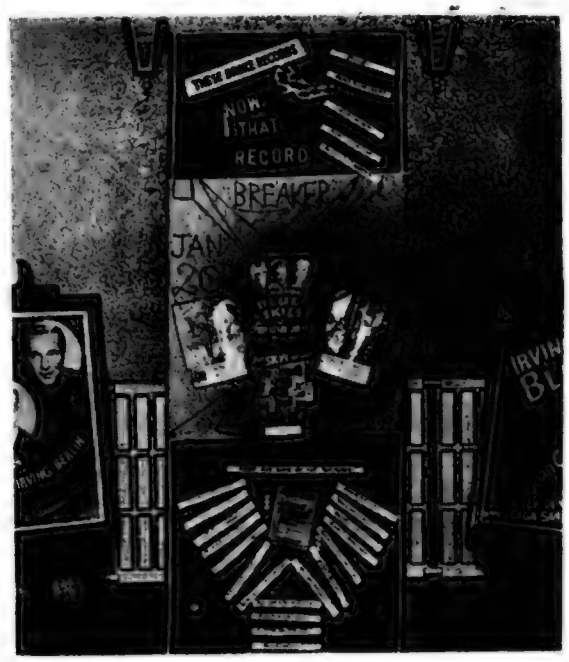
The occasion was followed by a pleasant informal lunch, at which the winning managers—W. Fuller, of the Odeon, Staines; Harry Murray, of Odeon, and R. J. Brown, of the Empire, Cardiff—were present. It was pleasant to meet these showmen and talk shop with them.

Murray and Brown were old friends. Bill Fuller I met for the first time and, having met him, I can quite appreciate the opinion of a first-class showman of my acquaintance, who described him as "the best all-round manager in the country."

*

A SCHEME which is already attracting attention has been evolved by RKO-Radio for the exploitation of Walt Disney's "Song of the South." Featuring the character of Uncle Remus, key figure in the picture, it has provided an ingenious means of boosting the film during its opening run at the New Gallery, Regent Street.

It is a "live" song-and-story act by a well-known negro variety artist, who gives a realistic impersonation of the character of the old storyteller. The first show was given at Whiteley's store for a period of two weeks. Dressed appropriately, and appearing four



Inside and Outside

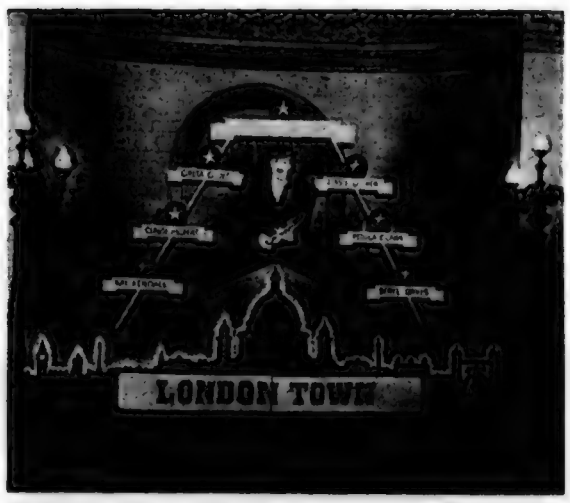
Here are two examples of resourceful exploitation. Above: a vestibule display by L. A. Keene, of the Odeon, High Wycombe, for Paramount's BLUE SKIES, and below: a street stunt by N. F. Comer, of the Odeon, Taunton, putting across THE OVERLANDERS (G.F.D.).

Keene's work is interesting because he has made use of simple ingredients—stills, printed matter and coloured silk cords—to produce a neat and unusual display giving plenty of information about the film.

Comer's idea was a first-class piece of opportunism, for not only did he persuade the drover of some thirty head of steer to allow him to placard the animals, but he also obtained police permission for the animals to be driven through the main, instead of the side, streets of the town.

Both items first-rate work in their respective fields.

Fine night advertising arranged by J. Mervyn Yardley, of the Odeon, Hanley, to put over G.F.D.'s LONDON TOWN.



Above : Lobby display by R. G. Mason, of the Gaumont, Sheffield and, below, by the manager of the Odeon, Morecambe, to exploit G.F.D.'s LONDON TOWN.

times daily to sing hit tunes from the picture and put over patter based on the actual dialogue, "Uncle Remus" attracted large audiences of children and their parents.

Further interest was built up by a distribution of printed "throwaways" with pictures and a story about Brer Rabbit, Brer Fox and Brer Bear.

Plans have been made to take this attractive act throughout the Provinces. "Uncle Remus" will appear at all Lewis's stores in the big cities and towns to tie-up with the provincial showings of the picture.

The act will also be made available to exhibitors, and at the provincial trade screenings many leading showmen expressed interest in the idea. Built up as a "live" trailer to appear at kinemas preceding screening, and coinciding with the store appearances, this interesting and entertaining act, used in conjunction with the film trailer, is timed to run for roughly eight minutes.

Doubtless this scheme has been initiated by RKO-Radio following the company's successful exploitation of "Pinocchio" by the travelling midget, who won great attention for the film.

*

IN a moment of aberration, in last week's pages I described Paramount's "Blue Skies" as being a Warner production. The only excuse I can offer is that the wealth of first-rate musicals now going the rounds—in addition to "Blue Skies" there are "Night and Day" and "The Jolson Story"—is apt to make one a little dazzled.

Pushing Porter

JACK M. STEWART, of the Regal, Glasgow, had a comprehensive campaign for "Night and Day."

It opened three weeks ahead of play-date with a crooning competition organised in co-operation with the Locarno, leading Scottish ballroom. Heats were run each night for three weeks, and on the Friday before the film opened finals were held, and the following Saturday the three winners appeared at the Regal and sang numbers from "Night and Day."

An impressive front-of-house and vestibule display at the ballroom was given to the film and competition. Locarno plugged the competition in their Press ads. and featured Cole Porter numbers.

The newspaper campaign also started three weeks ahead, using teaser ads. A preview was arranged at which all the critics were present, and this resulted in the film receiving an excellent Press. Additional space was taken on three days preceding the opening.

The principal tie-up was made with Lewis's store where co-operation again was complete. The fabrics department was placed at Stewart's disposal and an 18-ft. by 10 ft. built-up display was installed. The music department also tied up Cole Porter numbers with the film, which also received a full window on the busiest street in Glasgow. Tie-ups were also arranged throughout the town with music dealers, modistes and furniture stores.

At Stewart's request stars of the film forwarded greetings cables from Hollywood, and messages were received from Cary Grant, Monty Woolley, Alexis Smith, Ginny Sims, Jane Wyman and Dorothy Malone. Copies of these were distributed to the Press and replicas were blown up and used in displays.

For six years "Regal Review," the theatre's monthly publication, has been in abeyance. It was revised and the first number was made to coincide with the opening of "Night and Day." The entire issue was devoted to the film and 3,000 copies were distributed house to house.

Strike Assistance

TAKING advantage of headline news in the newspapers of the strike of transport workers, E. P. Hills, of the Princess, Peterborough, arranged for quad posters to be placed alongside the six main bus stops in the city where queues are formed from early morning until late at night.

Each poster read: "The transport strike will not affect your visit to-night to the Princess Cinema because the workers of these buses have not struck—so Loretta Young and Richard Greene will be pleased to see you for that grand sporting Technicolor film, 'Kentucky' to be run at 6 and 8.30."

Each day these posters were displayed Hills went along at different periods and stood in the bus line of people and heard remarks which indicated many new patrons won.

London Town to Lancing

FRED BULL, of the Odeon, Lancing, ran an extensive campaign to push "London Town" (Eagle-Lion). Starting two weeks before play-date, teaser announcements appeared in the local Press. "Watch for the 'London Town' dozen and one beauties," with similar invitations over the theatre mike and by slips posted round the district.

This was followed up a week prior to screening with a "London Town Dozen and One Beauties" contest at the Ritz Ballroom, Worthing. Mr. Campbell, the proprietor, was so keen on the tie-up that he printed 100 D.C.s He invited Bull to act as judge and also devoted space in his Press announcements mentioning the film at the theatre.

This Press boost, coupled with the D.C.s displayed all over Worthing and rural district resulted in widespread interest being taken in the film, and very good business greeted for the three days' showing of "London Town."

Matter of Saving

ARTHUR HAZEL, manager of the Astoria (Odeon), Brixton, built up a big campaign in support of Paramount's "Blue Skies" in conjunction with the National Savings Committee.

The committee has tremendous publicity resources and is willing to tie up with managers who are showing the Paramount production. Hazel quickly realised the possibilities of this angle and, with the aid of the Lambeth Committee, organised a "'Blue Skies' Savings Week."

In addition to a record display of posters, shop window displays and street signs, a loudspeaker van lent by the Savings Committee toured the district, and the slogans "Save now for 'Blue Skies' ahead" and "Make sure you see 'Blue Skies' at the Astoria, Brixton.." were broadcast throughout the day from the loudspeaker.

A high spot in the campaign was the visit of the Mayor of Lambeth to the savings booth in the theatre foyer, to make a personal purchase of National Savings stamps. This visit gained good publicity in the local Press. The whole campaign was executed by Arthur Hazel, with the co-operation of Bill Pearman, assistant manager, under the direction of Pat Walshaw, general manager.

Permanent Value

E. V. GLENISTER, of the Regent, Westover, has put into use a permanent vestibule advertising display which is housed in a large showcase.

The centrepiece is a model in exact replica of the theatre's proscenium stage, correct in every detail, which was made by a member of the staff. By means of an ordinary electric bulb, contained in a metal funnel, the screen can be illuminated from the back, and by the use of very thin paper upon which is written a forthcoming attraction, a perfect lantern slide effect is obtained.

An announcement board on the pedestal nearby bears the following wording: "This is the screen upon which is seen the pick of the world's best pictures."

Supervisor's Work

ALL the theatres on the A.B.C. London N.W. area put over excellent publicity stunts to boost Warner's "Night and Day." Donald Shave, the area supervisor, organised a competition, including a tie-up with the manufacturers of Smith's "Sectric" clocks.

Electric clocks were presented for the correct forecast in hours, minutes and seconds, when an old grandfather clock stopped, and this competition proved very successful and thousands of postcard entries were received.

The competition was advertised by posters, screen and shop window tie-ups. Displays of Smith's "Sectric" clocks were made in the theatre vestibules. The contest proved excellent publicity at low cost, the actual expense amounting to only a few shillings per theatre. The clocks were presented to the prizewinners on the stages of the various theatres throughout the area.

Shave also arranged with Phelps Publicity of Wembley for five motor vans, owned by that firm, to carry large streamers announcing the screening of "Night and Day" at all A.B.C. theatres.

Answer by Press

AN effective answer to the allegation in the House of Commons during a recent debate that children's kinema clubs "undid all the work done by the teacher during the week" has been made by the Cavendish, Derby, and manager Harold Hall. Incidentally, it was a neat piece of publicity for films in general.

Exploiting his well-established connection with the local Press, Hall secured the attendance of a lady reporter at his children's club, and his enterprise was rewarded with a two-column puff in the local *Telegraph* under a banner line which read, "Children's Kinema is an Education."

Publicity by Preview

A. E. CRABB, circuit publicity manager, and Herbert Bedford, Gaumont Palace, Derby, were associated in exploitation for "Canyon Passage" and in a preview successfully followed with what proved to be a pre-war lunch.

A housing short was the excuse for inviting members of Derby Corporation and housing projects, and these, added to with the newspapermen from Derby and surrounding towns, made up an audience most likely to carry the story of "Canyon Passage."

In the midst of lunch Crabb and Bedford seized the advantage to talk films, and the story of the march of British films became the subject for debate, with references to coming events and stars and their values. From the KINE. reporter's seat, and perhaps from the seats of the many café patrons watching, one saw a design of subtle advertising, as against the more direct. Nevertheless, there was some straight exploitation such as window displays.

Buttons Sold It

IN exploiting "A Night in Casablanca" (U.A.), Francis Minde, of the Odeon, Eltham Hill, secured the wholehearted assistance of the Royal Arsenal Co-operative Stores of Eltham.

A counter was devoted to the sale of buttons of every shape and description, the display card in the centre reading "Replace those buttons you will lose laughing at the Marx Bros. in 'A Night in Casablanca' at the Odeon, Eltham Hill."

The store also supplied a large bowl of buttons for a similar announcement in the theatre foyer, which afforded patrons considerable amusement. Minde and his assistant, "Uncle Les" Blunden, produced a Crazy Show on the stage for members of the Odeon National Cinema Club, and some clever impersonations of the Marx Bros. were given by club members.

Cards in Variety

SOME attractive advance publicity was put over by R. Cowgill, of the King's, Bristol, for "This Man is Mine." He used large, specially written coloured cards.

In the corner of each was a sketch of a woman with a shopping basket with a man, slightly smaller than herself, by her side, with her hand resting upon him, she is saying "This is my man, and he is going to take me to the King's to see 'This Man is Mine.'"

Cowgill also put out other cards for the film. These showed New Year bells and bore the message, "Start the New Year by seeing a grand British film, 'This Man is Mine,' at the King's."

A large number of folded throwaways, entitled "What the stars foretell," with interior matter about the film, were distributed; and special quad-crown posters were used on the hoardings.

Teasers on Glass

FOR "London Town," George Bernard, of the Odeon, Bury, had a teaser campaign which commenced eight weeks before play-date. It consisted of boldly painted white lettering (very neatly produced by assistant W. Henderson) on the glass doors, mirrors and windows about the theatre.

The wording was changed in the following rotation:—Eight weeks in advance: "You have a 'Field' day coming soon." Five weeks in advance: "You have a 'Sid Field' day coming soon." Three weeks in advance: "You have a 'Sid Field' day in 'London Town' coming soon," and finally, one week in advance: "Every day will be a 'Field Day' next week, as 'London Town' is here.

The largest of these slogans, which was on the circle lounge windows, facing the main exit from both circles, measured 15 ft. by 2 ft. overall. This little angle aroused very gratifying interest among patrons.

Dance Promotion

L. W. PINNEY, of A.B.C.'s Colchester Playhouse, to put over Warner's "The Man I Love," secured the co-operation of one of the town's principal music shops, for a window display featuring a dance band and song-plugging tie-up which attracted much attention.

Prior to the screening, he took advantage of a big dance at the municipal Moot Hall and arranged for the orchestra to plug all the numbers in the film.

A competition was held for the best rendering of a song from the picture. A smart piece of billing was "Dance with the man you love, to the music you love, from the film you will love—'The Man I Love.'"

Newspaper Aid

JOHN READ and his team at the Gaumont State put over a lively campaign for "The Jolson Story." In addition to spacious and tasteful front-of-house and vestibule displays, he had a mobile loudspeaker van which toured the district three days before playdate, and caused a considerable amount of interest.

The editor of *Kilburn Times* and *Willesden Chronicle* co-operated wholly in publicising details of a "Jolson Songs" competition, to an extent of including an entry form in both these newspapers for two consecutive weeks before playdate. As the circulation for both these newspapers is in the region of 35,000, it was first-class publicity.

The Showman

MUSIC

Edited by JACK COURTNAY

Felton Rapley, a Wise Choice as G-B.'s New Music Supervisor, States His Aims

E. H. LUNDY'S announcement that he had appointed Felton Rapley to the important post of musical supervisor for Gaumont-British was received with a quiet satisfaction by the profession as a wise and discriminating choice.

Felton Rapley, although a young man, has carved out for himself a peculiar niche in the motion picture musical world. Not only is he recognised as one of our foremost organists, but he is also a well-established composer.

This is by no means the first time in this column that I have referred to Rapley as an outstanding example of the kinema organist at his best. I feel sure that he will bring to bear the same good judgment in dealing with his problems as he does in the interpretation of his music, and that he will maintain his level-headed outlook in dealing with the problems which will undoubtedly arise in the course of his new duties.

Felton Rapley started his career as musical director of the Electric Theatre, Bournemouth, in the old silent days, having under his baton an orchestra of 14. After this he was for some time organist of the Plaza, Maidenhead, and opened the original three-manual straight organ built by Bishop, at the Regent, Poole.

At the termination of this engagement he joined Gaumont-British and, apart from war service, has been with them ever since.

Commissioned as a flying officer, most of his duties were on the administrative branch of the R.A.F. in England, in the capacity of adjutant. This experience will, without doubt, stand him in good stead in his present executive position.

He has had some 15 orchestral works published, all of them scored and arranged by himself, and early February will see the first broadcast of his latest composition, "Overture St. George," by Hubert Winter and the B.B.C. Midland Light Orchestra.

When I interviewed Felton at the Dominion, I asked him if he would continue playing, but he informed me that except for his B.B.C. engagements his appearances at the console would be very limited as, of course, his new duties will take up all his time.

Questioned about his policy, Rapley said: "It is much too early to make any statement on policy, but I propose to spend a lot of time going round listening to organists before drawing any definite conclusions as to future presentation. My aim will be, naturally, to raise the standard of performance generally and to advance the kinema organ in all its aspects in order that it may be presented to the public in the best possible light."

This, I am sure you will all agree, is quite some job!

Incidentally, Felton asked me to convey his thanks, through the medium of this column, to the senders of all those hundreds of letters containing good wishes, from friends and colleagues all over the country and hopes you will accept this acknowledgment of them, as he cannot possibly write and thank you all.

All that now remains is to wish Felton Rapley, whom I believe is the first organist ever to be appointed to this post by Gaumont-British, the best of luck in his most important assignment—for the policy adopted by a huge corporation like Gaumont-British must of necessity affect the profession at large.

Board Meeting

THE semi-annual meeting of the Board of Administration of the Theatre Organists' Benevolent Fund was held at Victory House on January 21.

Major S. J. Wright presided and present were J. I. Taylor (vice-president), J. W. Byron, F.C.I.S. (hon. treasurer), W. Marshall, A.S.A.A. (hon. auditor), H. Robinson Cleaver, Reginald Foort and Jack Courtnay (hon. secretary).

The hon. treasurer presented the interim balance sheet and reported that, while the income for the first six months of the financial year was somewhat under what had been expected, it was hoped that by the end of the year sums promised would be paid in.

After hearing the secretary's report the board pronounced themselves satisfied at the progress made, and it was resolved to donate a further 50 guineas towards the Cinematograph Trade Benevolent Fund.

The meeting then adjourned, a vote of thanks having been proposed by Mr. Taylor and seconded by H. Robinson Cleaver, for the assistance so generously afforded by the president, hon. treasurer, hon. secretary and auditor.

Here and There

TO V. Johnson Lewis has fallen the honour of reopening the Hammond in the large Capitol Odeon, Cardiff, where before the war Fela Sowande presided.

Johnson Lewis's appearance has been preceded by a big publicity build-up and, as there are very few organs in the South-West, it is good news that this Hammond is being brought into use again.

He has been doing a spot of broadcasting on the West Regional Home Service, and in his last one introduced carol singing with the children of Weston-Super-Mare's Cinema Club. Since his installation as resident organist there he has had additional equipment for the presentation of shows granted by the firm.

Gerald Shaw at the piano with John Howlett at the organ have received tremendous local Press publicity for their double act, of which the highlight was the presentation of the first movement of Grieg's Pianoforte Concerto in A minor. Not only did they receive fine write-ups, but a large photograph appeared in the *Wimbledon Borough News*, which in these days is quite an achievement.

Southend Music Club's series of concerts at the Odeon continues, and the New Metropolitan Symphony Orchestra, under the conductorship of Serge Krish, is proving very popular.

Reginald Foxwell, the resident organist, had to jump in at short notice to supply the accompaniment for Philip Hattey when Denis Noble was unable to get there because of the fog.

Foxwell's accompaniments were singled out for praise in the Press.

In my IDEAL KINEMA notes last month I referred to Miss Rose Blanford playing at the Central, Paisley. I cannot understand how this happened, for it should have been Miss Doris Bamford, of the Regal, Paisley.

My apologies are due to Miss Bamford and manager Jack Dunachie.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

THE GAY CAVALIER
(Pathé)

CERT. "U." *Length*, 5,861 *ft. Reg. No.* F.9799. REVIEWED IN "KINE." *November* 28, 1946. STARS: *Gilbert Roland and Nacho Galindo.*

ATMOSPHERE: Colourful fast-moving Cisco-Kid period outdoor comedy melodrama.

ORGAN: Alborado from Caprice Espagnol (B. and H.).

NON-SYNC.: As organ, on H.M.V. D.1861.

TEMPTATION
(G-F-D)

CERT. "A." *Length*, 8,875 *ft. Reg. No.* F.9789. REVIEWED IN "KINE." *November* 28, 1946. STARS: *Merle Oberon and George Brent.*

ATMOSPHERE: Period triangle melodrama, a tedious adaptation of Robert Hichen's best-seller.

ORGAN: Italian Caprice (up to the Pochissimo piu mosso).

NON-SYNC.: As organ, on H.M.V. BD.3956.

DANGEROUS BUSINESS
(Columbia)

CERT. "A." *Length*, 5,280 *ft. Reg. No.* F.9743. REVIEWED IN "KINE." *November* 14, 1946. STARS: *Forrest Tucker and Lynn Merrick.*

ATMOSPHERE: Dizzy comedy crime melodrama, recounting the hectic first case of the young partners in a struggling law firm.

ORGAN: Overture "Zampa" (Herold), B. and H.

NON-SYNC.: As organ, on H.M.V. C.1818.

M

At ½ the Cost

with

IMMEDIATE DELIVERY

- 16 mm. or 35 mm.
  SOUND PROJECTORS
  Reconditioned and guaranteed in perfect working order
- A vast range of
  CINEMA EQUIPMENT and Spares
- Comprehensive range of
  STAGE LIGHTING Equipment

PIONEER FILMS LIMITED

PIONEER HOUSE, GRAY'S INN ROAD
LONDON, W.C.1. *Terminus 7311*

Manufacturers of full range, high quality portable and studio equipment

uVa

FLUORESCENT LIGHTING

The Walturdaw Company have been appointed sole distributors for the Cinema and Theatre industry of these famous decorative lighting fittings and will be pleased at all times to submit suggestions and quotations for either complete installations or single fittings.

Enquiries to:

WALTURDAW

CINEMA SUPPLY CO. LTD.
46 GERRARD ST., LONDON, W.1

SOUND-LIMITED

CINEMA AND THEATRE
ENGINEERS AND FURNISHERS

YOUR

enquiries invited for

SOUND · PROJECTION BOX
EQUIPMENT · STAGE GEAR
CURTAINS · FURNISHINGS
DECORATING · VENTILATING
HEATING · REPAIRS

46/48, CHARLES STREET, CARDIFF

Phone: CARDIFF 3255/6 'Grams: SOUNDEQUIP, CARDIFF

PEOPLE

Changes in the Emery Circuit—Wyndham Lewis, S. Wales Vice-Chairman—London Movements

A number of staff changes have been made at Emery kinemas. J. FRASER, manager of the Plaza, Swinton, has been appointed to the management of the Rex, Alvaston. His successor at the Plaza is J. M. BLAIR, who goes from the Shakespeare, Cheetham Hill, Manchester. In consequence of the relinquishment of the Market Street P.H. and the New Oxford kinema, Manchester, which are in the course of being taken over by Harry Buxton, F. CHAPMAN (Market Street P.H.) will take over the management of the Shakespeare. W. E. BUSH, who has been in charge of the New Oxford for the last twelve months has been appointed temporarily to assist the general manager of the Emery Circuit (D. C. Walls).

☆

WYNDHAM LEWIS, who has just been elected vice-chairman of the South Wales and Monmouthshire branch of the C.E.A., and who will act as chairman until the return of Charles Isaacs from South Africa in two months time, is a musician and manager of note. In 1930 he was organist at the Regal, Marble Arch, with Starkey's Virtuosi; was associated with Reginald Foort from 1931-33 as pianist and organist, and opened the Cardiff Empire for Gaumont-British in 1933. He was manager of the Odeon, Gloucester, 1936-39; Odeon, Llandudno, 1939; Odeon, Swiss Cottage, 1939-41. Now aged 56, he served in the R.A.F. from 1941-45.

Wyndham Lewis

He has broadcast a number of times from Gloucester and Llandudno, and on the B.B.C. theatre organ. In addition, he has presented a number of shows and concerts for Odeon and on the air, including a very successful season at Llandudno. He took over managing directorship of West of England Cinemas and subsidiary companies in November, 1945, on returning from the R.A.F.

☆

When CLEMENT BUTSON, entertainments manager to the Blackpool Tower and Winter Gardens companies leaves in February to take up his appointment as partner and a director of Tom Arnold, Ltd., the position he vacates will be jointly held by Mrs. KATHLEEN WILLIAMS and SAM LISTER.

Mrs. Williams has been with the Tower for 22 years. She entered the entertainment world with the Parkstone Films at Lytham, was later at St. Annes Palace, and became private secretary to the late Harry Hall when he went to the Blackpool Tower in 1923. She has since assisted his successors.

Lister started his film career as manager of the Marton Empire, Blackpool, following which he went to the Tivoli, Blackpool, and was afterwards manager of the Hippodrome and Empire, Chorley. He joined the Tower as film viewer and, during the war, was appointed film booking manager.

☆

N. Graham Davidson, who has been with A.B.C. since 1935 at Folkestone, Newcastle-on-Tyne, Oxford, Winchmore Hill, Luton, Wallingford, and since 1942 at the Uxbridge Regal, has resigned from the company and gone to America.

His post at Uxbridge has, therefore, been filled by the appointment of J. LINSDELL, who has been in charge of the Marlborough, Yiewsley, since his return from R.A.F. last March. He joined A.B.C. in 1937 and was appointed manager of the Uxbridge Savoy in February, 1939, going a year later to the Leytonstone Rex. Shortly afterwards he enlisted and became a flight-lieutenant, doing operational duties on the Continent.

☆

Assisting him at Uxbridge is F. G. HAMILTON, who has the distinction of having served in two wars and winning the M.C. After two years with Odeon as manager of the County, Fleet, he joined A.B.C., in 1942, on discharge from the Army, in which he held the rank of captain. After doing relief duties at many theatres in the London area he was appointed manager of the Uxbridge Savoy. He then became assistant at the Hounslow Dominion, whence he moved to his present post at the end of last year.

☆

E. FERNLEY NORRIS, of Great Harwood, is leaving the Art Cinema, Bury, to become resident organist at the Rialto, Blackburn. Norris, who has held appointments in Scotland and abroad, served in the Navy during the war. He took a leading part in organising entertainments ashore and afloat, and was resident organist at a large kinema constructed specially for for the "Navy Ashore" at Rosyth Dockyards.

☆

J. F. MARTIN has returned to his pre-war post as manager of the South Norwood Odeon, of which he was in charge from early in 1938 until April, 1940, when he was transferred to Chorley (Lancs). In the following year he joined the R.A.F. and served as flight-lieutenant in the Middle East for three years. He was discharged last July and has been mobile manager at the Wimbledon Regal until returning to Norwood.

Presentation at the Odeon, Bristol, by Ken Rowland, manager of the Odeon, Weston-Super-Mare, to theatre controller B. W. Garnett and his assistant L. V. Crews. The gifts were to celebrate the first anniversary of the taking over of the area by Garnett and Crews, and were presented on behalf of the managers, assistants, and mobile managers of the territory

☆

C. W. PEMBLE, who has been assistant manager at the South Norwood Odeon since June, 1945, has been transferred in a similar capacity to the Brixton Odeon-Astoria. He trained at the Bromley Odeon, became assistant manager there in January, 1945, and was transferred to Peckham four months later.

J. MURPHY, who remains as assistant manager at South Norwood, has been there since last autumn, when he was transferred from Croydon Odeon, where he had been for two years, following six months at Wallington. He served in the Queen's Royal Regiment from 1942 to 1943 and then joined Odeon at Oldham as trainee manager.

☆

Successor to star exploiteer Mrs. Barbara Bradford at the Catford Plaza is DENIS H. GILLHAM, whose record in the Trade began with Union Cinemas in 1936, when he was assistant manager at the Kingston-on-Thames Regal. Later he became manager of the Gravesend Regal. Joining the R.A.F. in August, 1940, he became a senior flying control officer, and during the last two years of the war was working with the Deputy Director of Films at the Air Ministry on the installation of 35-mm. static kinemas. On discharge in 1946 he became mobile manager at the Croydon Savoy and Beckenham Regal.

☆

BERT MOTT COWAN, joint proprietor of the Palladium, Bolton, has received many congratulatory messages on becoming the father of a son. Mott Cowan is a notable figure in the Liverpool Trade, where he was engaged before going into partnership with Geoffrey Gardner at Bolton.

R. H. GODFREY, who was elected vice-chairman of the North Western branch at the annual meeting on January 17, is joint managing director, along with his brother (J. Godfrey), of Cheshire County Cinemas, whose headquarters are at the Empress, Runcorn.

Son of the late R. H. Godfrey, a former chairman of the North Western branch, who served on the General Council for many years, he started in the Trade 25 years ago with his father at Runcorn. He has been right through the business, from the days of the stock drama to the modern talking picture, and has been stage manager, operator, electrician, and even stoked the boilers.

The Cheshire County circuit now comprises eight theatres in Runcorn, Widnes, Northwich and Warrington, and it is probable that a Liverpool kinema will shortly be acquired. Godfrey was appointed to the branch committee on his return to civilian life after six years in the R.A.F., and has been delegate to the General Council during the past year.

☆

NORMAN MYERS, who joined W. and F. nearly 25 years ago, and has remained with the organisation throughout the various amalgamations, has again taken over complete control of the Eastern Counties territory as G.F.D. representative. The appointment dates from the beginning of the year.

☆

F. S. WEBB, who has been the manager of Odeon, Cosham, has taken over the managerial chair of the Odeon, Southsea, and H. G. YOUNG, formerly a lieutenant, R.N.V.R., has become the manager of the Cosham Odeon.

Columbia Quintette Includes Drama, Comedy and Western Musicals

BOGART AND POWELL IN CRIME STORIES

TWO dramas, a new addition to the popular Blondie series and two outdoor musicals are included in Columbia's latest Trade show group, commencing on February 11.

A dramatic story, "Dead Reckoning," presents Bogart in the rôle of a discharged para-trooper who, when the story opens, is travelling with an army buddy to Washington where they are to receive military decorations. When his friend disappears and is found murdered, Bogart discovers the lad had at one time been involved in a crime, and had enlisted in the army under an assumed name.

Determined to unearth the truth surrounding the young man's death, Bogart begins an investigation which leads to the underworld of the dead man's home town. The story was written by Oliver H. P. Garrett and Steven Fisher, and John Cromwell directed.

Lizabeth Scott, as a former cabaret singer and wife of the murdered man, co-stars with Bogart. In support are Morris Carnovsky, Marvin Miller, Charles Cane, and James Bell.

A Murder Drama

"Johnny O'Clock," starring Dick Powell and Evelyn Keyes, with Ellen Drew and Lee J. Cobb, is another murder drama.

Powell takes the part of Johnny, the egoistic overseer and junior partner in a New York gambling house. When a corrupt policeman associate of Johnny, and the policeman's girl-friend, die, Johnny is suspected of complicity. His partner in the gambling house, portrayed by Tom Gomez, an outwardly genial casino proprietor, who is deceived by his young wife, is also questioned by a detective, who calmly watches and waits. Evelyn Keyes has the principal feminine rôle and Ellen Drew, the deceitful young wife of the casino proprietor. Nina Foch, Lee J. Cobb, as the painstaking, seemingly slow-moving detective, John Kellogg, ex-convict befriended by Powell, and Jim Bannon, as the corrupt officer, head the supporting cast.

The picture was written and directed by Robert Rossen.

"Blondie's Big Moment" is the nineteenth and latest of the evergreen series, starring Penny Singleton, Arthur Lake and Larry Sims, with Daisy, the dog.

In this edition, the Bumsteads return from a holiday just in time for Dagwood to catch his usual bus. Not having time to eat breakfast, he takes some food with him and tries to eat it on the crowded bus and manages to smear it over an irate fellow-passenger, who turns out to be Dagwood's new employer. Dagwood finds himself in a less responsible position as a result of the encounter. Later, the owner of some valuable property needed by Dagwood's boss decides to sell only if Dagwood handles the transaction. Blondie uses the situation in her own inimitable manner.

Anita Louise is a "guest star" in the film as a schoolteacher, and Jerome Cowan is Dagwood's new employer. Abby Berlin directed.

Action Musical

An action musical, "Lookin' for Someone," stars Ken Curtis, Jeff Donnell, Dusty Anderson and The Hoosier Hot Shots.

Other important rôles are assigned to Jeff Donnell, Guy Kibbee, Dusty Anderson, Guinn (Big Boy) Williams, Four Chicks and a Chuck, a new vocal quintet, and Deuce Spriggens and his band. There are nine tuneful songs, including "Put the Blame on Mame," featured in Columbia's "Gilda." Direction was by Ray Nazarro.

Charles Starrett Western

In similar vein is the new action and melody Western, "Jail Break," featuring Charles Starrett, Smiley Burnette, Phyllis Adair, and the Trailsman.

Charles Starrett has the dual rôle of the new marshal of a cattle town and the Durango Kid, Robin Hood of the range. Smiley Burnette is Starrett's deputy, Marjean Neville has the part of a rancher's daughter, and Phyllis Adair the proprietor of a saloon. Ray Nazarro directed.

WHERE AND WHEN TO SEE THEM

February 11, **Blondie's Big Moment**, G.B. Theatre, 10.45 a.m.

February 12, **Dead Reckoning**, Studio One, 10.45 a.m.

February 13, **Johnny O'Clock**, Studio One, 10.45 a.m.

February 17, **Lookin' for Someone**, Private Theatre, 2.30 p.m.

February 18, **Jail Break**, Private Theatre, 2.30 p.m.

Manager's Talk on "Fantasia" Records

Walt Disney's "Fantasia," was recently the subject of an interesting talk recorded by Manager Bill Morgan, of Studio One, for broadcasting to North America by the B.B.C. in the Gerry Wilmot programme.

Mr. Morgan talked about an unusual series of records which he has set up with this feature at Studio One, where it is having another season. The picture has been shown there every year since 1942. Mr. Morgan has himself seen it no less than 408 times.

The Studio One screenings alone add up to a total of two years' showing time. Mr. Morgan calculates that his kinema has thus projected 3,601 miles of the film—or 19,000,000 ft.

Humphrey Bogart and Lizabeth Scott as they appear in DEAD RECKONING scheduled for trade show by Columbia on February 12 at Studio One at 10.45 a.m.

TWO ZANUCK REISSUES

"The Bowery" and "Les Miserables"

TWO more Darryl Zanuck productions, "The Bowery," co-starring Wallace Beery, George Raft and Jackie Cooper, and "Les Miserables," with a cast headed by Fredric March, Charles Laughton, Sir Cedric Hardwicke, Frances Drake, Rochelle Hudson and John Beale, are to be reissued by 20th Century-Fox.

"The Bowery" will be trade shown at the Century Theatre today (Thursday), January 30, at 10.30 a.m. and 2.30 p.m., and "Les Miserables" will be screened on Thursday, February 6, Century Theatre at 10.30 a.m. and 2.30 p.m.

"Backlash," a new thriller produced by Sol Wurtzel, with Jean Rogers, Douglas Fowley, Larry Blake and Richard Travis is also to be trade shown at the Century Theatre on Wednesday, February 5, at 10.30 a.m. and 2.30 p.m.

Free Week-End for "Les Enfants" Patron

Although there are only 607 seats in the Rialto, Coventry Street, London, "Les Enfants du Paradis," the Marcel Carné-Jacques Prévert film, now in its third month, has already been seen by more than 87,000 patrons.

To celebrate the enormous success of this French masterpiece, London Films offer a free week-end in Paris for two to the purchaser of the 100,000th ticket. Arrangements will be made for a meeting with the film's director, M. Marcel Carné, and a visit to the Joinville Studios, where much of the film was made.

It is estimated that the purchase of the ticket will be made this week.

NEW HITCHCOCK AND GOLDWYN FILMS SHORTLY

RKO-Radio's Four in West End

WEST END opening dates for Alfred Hitchcock's "Notorious" and Samuel Goldwyn's "The Best Years of Our Lives" will be announced by RKO-Radio shortly. The company already has four features playing to big business in the West End.

"Notorious," starring Cary Grant and Ingrid Bergman and featuring Claude Rains, is booked for the Odeon, Marble Arch. This Hitchcock thriller has been hailed by the American Press as his most masterly production.

Voted Best for 1946

Samuel Goldwyn's drama, "The Best Years of Our Lives," will open at the Leicester Square Theatre. Elected the best film of 1946 by the New York film critics, it was directed by William Wyler. Fredric March came second in the poll for the best acting performance of the year.

In addition to March, the main characters are played by Myrna Loy, Teresa Wright, Dana Andrews and Virginia Mayo.

Disney Popular

Walt Disney's "Song of the South" is continuing an extended run at the New Gallery. At the Tivoli Theatre, "Nocturne," starring George Raft and Lynn Bari, is enjoying a successful pre-release season.

"Lady Luck," the romantic comedy, starring Robert Young, Frank Morgan and Barbara Hale, with James Gleason, is at the Astoria, Charing Cross Road, supported by the reissue of "King Kong."

"39 Steps" Has Quota Ticket

International's reissue of "The 39 Steps," an Alfred Hitchcock picture, featuring Robert Donat and Madeleine Carroll, carries a British quota ticket.

The film has registered big figures at many theatres during its latest run—in some cases higher box-office receipts were recorded than on the original presentation of the film.

Five More Re-issues

International Film Renters' recent acquisition of five G.B.-British productions for reissue carries with it an important proviso for exhibitors.

Although they no longer rank as "Quota" they do not require the playing of proportionate British quota footage against them to comply with the quota requirements.

The titles of the five subjects are:—"Seven Sinners," starring Edmund Lowe and Constance Cummings; "Oh, Mr. Porter!" the Will Hay comedy; "Non Stop New York," with John Loder and Anna Lee; "Strange Boarders," starring Tom Walls; and "Sailor's O'Reilly to McNab," co-starring Will Fyffe and Will Mahoney.

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., Jan. 30 and Wed., Feb. 5

Thursday

The Bowery (*20th Century-Fox*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Wallace Beery, George Raft, Jackie Cooper, Fay Wray, Pert Kelton. **Director:** Raoul Walsh.

A reissue, "The Bowery" tells an exciting story with Beery and Raft playing hated rivals and each trying to trick the other; the former with brawn and power, the latter with brains and cunning. It is Jackie Cooper who eventually succeeds in making them friends after many thrilling adventures and fights.

Land Without Music (*Ambassador*)

Studio One. 11 a.m.
Stars: Richard Tauber, Jimmy Durante, June Clyde, Derek De Marney, Diana Napier. **Director:** Walter Ford.

Featuring the most popular melodies of Oscar Strauss, the film is a reissue and has Richard Tauber at the head of a cast of well-known names.

The story has a Continental setting, centred in the Duchy of Lucco, where music is banned. Tauber is cast as a native tenor, who, with the aid of an American Press agent, secures a reversal of this decree for the people. Jimmy Durante supplies most of the comedy as the agent, Tauber renders the tunes of Oscar Strauss. Diana Napier has the rôle of a princess and June Clyde, Derek De Marney and Esme Percy are cast in major rôles.

Friday

Man Alive (*RKO-Radio*)

Tatler, Charing Cross Road. 10.30 a.m.
Cast: Pat O'Brien, Adolphe Menjou, Ellen Drew, Rudy Vallee Fortunio Bonanova. **Director:** Ray Enright.

Romantic comedy with an unusual story, presenting Pat O'Brien as a forgetful husband who, when presumed killed in a motor accident, is persuaded by a crazy stage magician to return as a "ghost" to warn his wife about her old admirer, whose arrival on the scene has caused a lot of matrimonial discord.

Co-starring with Pat O'Brien, Adolphe Menjou is the crazy magician, Kismet, and Ellen Drew plays the wife, with Rudy Vallee as the stuffed shirt but persistent suitor.

Tuesday

Green Fingers (*Anglo-American*)

Palace Theatre. 2.30 p.m.
Cast: Robert Beatty, Carol Raye, Nova Pilbeam, Felix Aylmer. **Director:** John Harlow.

John Harlow's latest subject for British National is a different type of film from his recent picture, "Appointment with Crime."

In this he presents a controversial argument on the subject of osteopathy and orthodox medicine. Robert Beatty has the rôle of a fisherman, with a gift of healing, who becomes a fashionable bone setter.

Charles Victor, Moore Marriott and Edward Rigby have important rôles in the production. The picture was produced by Louis H. Jackson, the screenplay by Jack Whittingham.

Hue and Cry (*G.F.D.*)

Studio One. 10.30 a.m.
Cast: Jack Warner, Valerie White, Alastair Sim, Jack Lambert. **Director:** Charles Crichton.

Three hundred London youngsters appear in "Hue and Cry" as the "Blood and Thunder Boys," who start a battle of wits with a gang of warehouse thieves.

The lads discover that members of the gang are communicating with their chief by means of code messages inserted in a serial story in a boys' magazine of the "penny dreadful" type. The results are described as a glorious free-for-all amongst the rubble of a blitzed London dock.

White Tie and Tails (G.F.D.)

Private Theatre. 2.30 p.m.
Cast: Dan Duryea, Ella Raines, William Bendix, Richard Gaines. **Director:** Charles T. Barton.

Dan Duryea turns to light comedy in this new Universal subject, appearing as a "perfect butler," who settles down to enjoy his master's clothes, wines, food and paintings while his employer is enjoying a vacation in Florida.

Duryea runs into Ella Raines at a night club, finds himself involved with a big-time gambler and faces arrest for allowing his employer's valuable old masters to be seized as security for a dud cheque.

Wednesday

Backlash (*20th Century-Fox*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Jean Rogers, Douglas Fowley, Larry Blake, Richard Travis. **Director:** Eugene Ford.

A story of intrigue and crime. A man found murdered in a burnt-out car is believed to be a lawyer and his wife is informed. It is she who is suspected of the crime, but the case for the prosecution is only based on circumstantial evidence and suspicion falls on several persons who would benefit by the murdered man's death.

The lawyer eventually turns up alive and a dramatic climax reveals that the former was trying to fasten a murder conviction on his wife. Sol Wurtzel produced.

The Root of All Evil (*G.F.D.*)

G.B. Large Theatre. 10.30 a.m.
Cast: Phyllis Calvert, Michael Rennie, John MacCallum, Brefni O'Rorke, Hazel Court, Moore Marriott. **Director:** Brock Williams.

This Gainsborough production is a J. S. Fletcher story telling of a girl who is jilted by her fiancé; her determination to devote herself to the amassing of wealth; her second romance with a smooth-tongued philanderer, and ultimate teaming-up with the faithful admirer who has for years regarded her with affection.

Phyllis Calvert has the modern rôle of the money-seeking heroine.

A feature of the closing sequences is a realistic oil-well blaze, photographed on location by a Gainsborough unit in spectacular style.

Jungle Princess (*Paramount*)

Private Theatre. 10.30 a.m.
Cast: Dorothy Lamour, Ray Milland, Lynne Overman, Akim Tamiroff, Molly Lamont. **Director:** William Thiele.

A reissue of the adventure-romance; the first picture in which Dorothy Lamour co-starred with Ray Milland.

Dorothy Lamour is cast as a white girl, who, left in the jungle at an early age, has grown into a beautiful woman and has an uncanny influence on the animal life in the jungle.

Paramount's new Trade show group includes LADIES' MAN, the Eddie Bracken comedy to be presented on Friday, February 14, at the Private Theatre at 10.30 a.m. The star is seen with Lewis L. Russell and Virginia Welles

Box-Office Names in Paramount's Latest Schedule

"HATTER'S CASTLE" TO BE REISSUED

CROSBY, Hope and Milland are the top of the bill names in a group of six subjects which Paramount is presenting to the Trade, commencing with "Suddenly it's Spring," shown yesterday (Wednesday). The group includes two reissues, A. J. Cronin's "Hatter's Castle" and "The Jungle Princess."

WHERE AND WHEN TO SEE THEM

February 5, **Jungle Princess**, Private Theatre, 10.30 a.m.

February 12, **My Favourite Brunette**, Private Theatre, 10.30 a.m. and 2.30 p.m.

February 14, **Ladies' Man**, Private Theatre, 10.30 a.m.

February 18, **Hatter's Castle**, Private Theatre, 10.30 a.m.

February 26, **Welcome Stranger**, Private Theatre, 10.30 a.m. and 2.30 p.m.

"Suddenly It's Spring" is a comedy-romance co-starring Paulette Goddard and Fred MacMurray under the direction of Mitchell Leisen. The supporting cast is headed by Macdonald Carey and Arleen Whelan, and the story concerns the efforts of Miss Goddard, portraying a W.A.C. matrimonial expert, to patch up her own shattered romance with her lawyer-husband, played by MacMurray.

Detective Hope

"My Favourite Brunette" stars Bob Hope and Dorothy Lamour. Hope is a detective.

Elliott Nugent directed the production, which is a satire on the conventional detective mystery and suspense thriller. A strong supporting cast includes Peter Lorre, Lon Chaney, Jack LaRue, John Hoyt, Reginald Denny, Charles Dingle, Frank Puglia, and Ann Doran.

In "Ladies' Man," Eddie Bracken is teamed with Virginia Welles, Johnny Coy, Cass Daley, Virginia Field, and Spike Jones and his City Slickers.

This is comedy with music, in which Bracken plays the part of a country boy who strikes oil and goes to the Big City, where all kinds of adventures befall him—and his bankroll.

Cronin Reissue

The reissue of the screen version of A. J. Cronin's great novel, "Hatter's Castle," will, no doubt, be welcomed by exhibitors and audiences everywhere. The large cast of this drama is headed by Robert Newton, Deborah Kerr, James Mason, Emlyn Williams, Henry Oscar, and other noted players. Lance Comfort was the director.

"The Jungle Princess" is the reissue of Dorothy Lamour's first picture in which she is teamed with Ray Milland. The story is an actionful adventure-romance.

Successful Team

"Welcome Stranger" marks the first co-starring reunion of Bing Crosby and Barry Fitzgerald since their Academy Award-winning performances in "Going My Way." Based on an original story by Frank Butler, the picture was directed by Elliott Nugent.

Teamed with Crosby and Fitzgerald is Joan Caulfield, in her second starring rôle with Bing Crosby. A human tale of life in a small New England community, "Welcome Stranger" unfolds the adventures of Barry Fitzgerald as an understanding village doctor; Bing Crosby as Barry's locum; Joan Caulfield as the village school teacher. There are five new songs.

CLASSIFIED ADVERTISEMENTS

CLASSIFIED ADVERTISEMENT RATES.	
SITUATIONS VACANT	.. 4d. per word.
SITUATIONS WANTED	.. 2d. „ „
FINANCIAL	.. 6d. „ „
FOR SALE & WANTED	.. 6d. „ „
MISCELLANEOUS ..	.. 6d. „ „

Caps, 1d. per word extra. Box Nos. 6d. extra.

All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SCREEN BRIGHTNESS
The WESTONE
PERFORATED SOUND SCREEN
(Matt White or Glass Beaded)
supplied and installed
N.B. Write for particulars of our resurfacing service for existing Screens.
THE
PROVINCIAL CINEMATOGRAPH TRADING CO.
17, Wellington Street, Leeds, 1
Telephone No.: 26692
Projection Specialists

NORTHERN CINEMA EQUIPMENT Co.
(Sole Proprietors: Windmill Eng. Co., Ltd.)
Sunfield Works, Windmill Lane, Denton, Nr. Manchester.
Telephone: DENTON 2626
Send P.C. or 'Phone for our Representative to call.
Screen Dressings
Perforated Rubber Screens
Metal Screens
Sound Acoustic Felts
Masking
Ventilating and Heating
Rewind Tables Spool Boxes
Refrigeration

E. G. TURNER
. . . supplies cinema screens
TAKING ALL RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

STABLEFORD SCREENS LTD.
We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Land's End.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

NOTHING TOO BIG — NOTHING TOO SMALL
J. ROWLAND SALES LTD.
CINEMA & THEATRE AGENTS AND VALUERS
Directors: J. ROWLAND SALES, F.V.I.
ARTHUR J. TALBOT, F.C.A.
WE BUY, SELL & ADVISE ON ALL KINDS OF ENTERTAINMENT PROPERTIES.

FARADAY HOUSE, 8-10, CHARING CROSS RD.
Phones: Tem. Bar 9710, 9719, 5191

SITUATIONS VACANT

MANAGER REQUIRED; MUST HAVE BOTH KINEMA AND THEATRE EXPERIENCE; FOR TOWN SOUTH. NEAR LONDON; WILL MANAGERS NOT THOROUGHLY EXPERIENCED BOTH BRANCHES REFRAIN FROM WRITING? GIVE FULL DETAILS EXPERIENCE, UNDENIABLE REFERENCES AND SALARY REQUIRED TO U., BOX 978, KINEMATOGRAPH WEEKLY.

MANAGER required for kinema in the Home Counties.—Apply in first instance by letter with copies of references to Shipman and King, Ltd., Wellington House, 125, Strand, W.C.2.

OPERATOR required; Kalee II, RCA; able to take charge; independent kinema. — Write, Proprietor, North Cinema, Guernsey.

WANTED competent Second Operator; four-roomed cottage available.—Apply, stating terms and copy of references to Salters' Cinema, Droitwich.

SECOND Projectionist (relief Chief) wanted for kinema, Kentish Town; top wages for experienced man; also third and fourth Projectionist. —Apply, Manager, Royal Cinema, Edgware Road.

WANTED.—Second and third Operators for small halls in S.W. and outer E. London districts; good working conditions and rates of pay.—Apply, giving details of previous experience, to O., Box 972, Kinematograph Weekly.

MAJOR Film Distributors require female film repairers.—Write, J., Box 967, Kinematograph Weekly.

SALESMAN required for East Coast and Home Counties.—R., Box 975, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER desires change; over 30 years' wide experience pictures and variety; six years present position (2,000-seater); experienced projection, café, booking, general management and small circuit supervision; nothing too large or too small.—B., Box 985, Kinematograph Weekly.

CAPABLE Manager, age 50, life experience all branches kinema business, desires position; practical technician; energetic; first-class testimonials.—Manager, 4, The Shrubberies, George Lane, E.18. 'Phone: Wanstead 5628.

EX-KINEMA MANAGER WOULD LIKE TO RETURN TO THE BUSINESS; EXPERIENCED IN ALL DEPARTMENTS—OPERATING, BALLROOM AND CATERING; TRAVEL ANYWHERE.—A., BOX 984, KINEMATOGRAPH WEEKLY.

MANAGER-OPERATOR desires change with progressive circuit; 15 years in all branches of the Trade, including film booking, stage work, and all leading equipments; private studio work would suit; interview any time; references supplied.—Z., Box 983, Kinematograph Weekly.

EXPERIENCED Manager at liberty for immediate engagement; conversant with all branches of the business; variety theatre, ballroom, kinema, exhibitions (management and organising), etc.; sound knowledge of bars, catering and publicity; any small circuit, independent proprietor and/or lessee requiring a reliable, honest and conscientious worker with initiative and good references.—Write, S., Box 976, Kinematograph Weekly.

SITUATIONS WANTED (Contd.)

MAN of versatile and unusual abilities; thoroughly experienced kinema management and administration; seeks progressive post in London.—X., Box 981, Kinematograph Weekly.

CAPABLE Young Man desires appointment in cine-photography; very good references supplied.—T., Box 977, Kinematograph Weekly.

YOUNG Man with some experience requires position as assistant or trainee manager; reliable; good references.—Write, Q., Box 974, Kinematograph Weekly.

TEN Years' Experience film display, advertising, layout, etc., scenic backgrounds, model making; ex-R.A.F.; desires progressive position; age 33.—Write, R. Weaver, 14, Delphene Avenue, Norbreck, Blackpool.

ORGANIST; young, keen, capable, experienced; go anywhere; any type of organ.—G. Robson, 50, Richmond Grove, Longsight, Manchester.

EMPLOYMENT BUREAUX

MANAGERS, Projectionists and 16-mm. mobile Operators supplied to any part of the British Isles and overseas. Contact The Arthur Watts Cinema Employment Agency, 74-76, Old Compton Street, London, W.1. Tel.: Gerrard 3133 (Licensed annually by the L.C.C.)

FOR SALE & WANTED

EX-A.F.P.U. Lighting Equipment, ex-Pinewood Studios, ideal for colour or B. & H. Secure first-class equipment at nominal cost. 2 K 18-in. Illuminators, B1 Post, Parabolic Mirror, tri or fr. Mounting Ring and Screen Diffusers, 2 K Spots, Arcs, 70-120-amp. Spots, 40-amp/300-amp. Arcs, Tel. or Winch Tripods. Give-away prices. Camera Equipment for sale and hire.—National Film, 62-64, Victoria Street, Manchester. Tel.: Bla. 0334-5.

FOR SALE & WANTED (Contd.)

A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered.—John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

NYLON Silk Parachute Material; no coupons; long panels cut from new paras.; white only; ideal for studio wardrobes; price 25s. parcel, postage 8d. List of coupon-free, curtains, parachutes, rugs, etc., available on request.—Celic and Co. (Dept. A/745), Chestnut Avenue, Bedford.

35-mm. TWIN Portables with Amplifier Speaker, in carrying cases; good condition; cost £500; must sell; absolute bargain, £175. — Currie, Corpach, Ft. William, Scotland.

EXTRACTOR Fan, suitable for running on arc circuit; 50 v., D.C.; fixing frame, switch and regulator complete; recently rewound; 2,000 9-mm. x 12-in. c.c. pos. carbons; 700 7-mm. x 8-in. c.c. neg. carbons.—Offers to Secretary, Opera House, Tunbridge Wells, Kent.

TWO KALEE 12 Mechs., in perfect condition, offered as new, £250 pair or nearest; two Kalee Auto Feed Arcs, type Vulcan D.L., as new, £115 pair or nearest (less mirrors); also complete equipment, including two Kalee 7, two Kalee RL, arcs and lamps, two Morrison soundheads and stands, amplifier speakers, etc., in working order; £200 or nearest offer.—The Rural Cinemas, Ltd., The Cinema, Thurcroft, nr. Rotherham.

FOR Sale, Lafleur Organ, console Model E, with 5 B.40 baffles, cables and amplifier. Also two additional A.20 baffles, complete with amplifier and cables for relay purposes; hardly used, first-class condition. Price £2,000.—All inquiries to Y., Box 982, Kinematograph Weekly.

FOR SALE & WANTED (Contd.)

"BELL-HOWELL" 16-mm. Projector, with separate amplifier, speaker, two spare lamps; £200.—The Castle Cinema, Builth Wells, Breconshire.

"BRIMAIN" portable Generating Set, with remote control, 230 volt., A.C., specially designed to operate 16-mm. projector where no mains available; as new, £120.—The Castle Cinema, Builth Wells, Breconshire.

TWO "Simplex" Projectors, with Zeiss arcs, sound heads, amplifier and speaker; complete outfit suitable for small show; in good working order; £225.—The Castle Cinema, Builth Wells, Breconshire.

WANTED, one second-hand Pedestal, suitable for Kalee 7.—Manager, Regent, Highbridge, Somerset.

ELECTRIC Lamps,, Flashlight, Cycle and Pilot Bulbs, Torch Cases, Electric Fires. Prompt Delivery. Suplex Lamps, Ltd., 239, High Holborn, W.C.1. Holborn 0225.

1,000 POSITIVE 12-mm. and 1,000 Negative 8-mm. L.I. Carbons for sale.—Offers to 63, Rosemary Crescent, Woodsetton, nr. Dudley, Worcs.

FOR Sale, complete set "Kine.'s" (105 copies), October, 1944, to October, 1946.—Offers, V., Box 979, Kinematograph Weekly.

BELL-HOWELL 16-mm. complete Projection Outfit, 750-watt lamp, amplifier, screen, D.C./A.C. converter, all auxiliaries, numerous spares; ideal mobile set.—W., Box 980, Kinematograph Weekly.

COMPLETE 16-mm. Outfit, comprising nearly new "Gebescope," L.516 projector, speaker, stand, spare lenses, 10-cwt. van; £500 the lot, or would separate.—The Castle Cinema, Builth Wells, Breconshire.

B.T.H. Amplifier for sale, Type F, two R.K. 8-in. Speakers with wooden horns, one Fader, one double-unit Non-Sync. with two pick-ups, in metal cabinet; all above in perfect order; no reasonable offer refused.—Cinema, Kirkconnel, Dumfriesshire.

FOR Sale, two "Simplex" rear-shutter Mechanisms (overhauled in 1944 at a cost of £30), with top spoolboxes and 18 spools; 2 T.T.H. 4½ Lenses; one Spotlight, complete with stand.—Offers to Orient Cinema, Ayr.

FOR Sale, complete B.T.H. Sound Equipment, fitted to Hahn Goerz projectors and arc-lamps. — Full particulars from V. E. H. Cinemas, Ltd., 45, Dereham Road, Norwich.

"NIFE" Nickel Alkali Long Life Batteries. Twin 12-volt, each 150 amp. hours capacity; specially made for Western Electric talkie; perfect condition, almost new. £70.—Carlton Cinema, Birmingham. 'Phone: South 0861.

CHRYSLER 27-h.p. 1936 Airflow, in very good condition; seen London.—Offers to E., Box 963, Kinematograph Weekly.

KINEMAS WANTED

WANTED to rent, small Kinema within 15 miles radius of Preston, Lancs.—H., Box 966, Kinematograph Weekly.

KINEMA wanted to purchase. North of England preferable, not essential; seating capacity 800 to 1,000; must show good returns; good capital available; only sound concerns considered; strictly confidential.—P., Box 973, Kinematograph Weekly.

MR. ARTHUR COHEN IS DESIROUS OF ACQUIRING FREEHOLD OR LEASEHOLD KINEMAS.—ALL COMMUNICATIONS SHOULD BE MADE DIRECT TO MR. ARTHUR COHEN, 2, DENMAN STREET, LONDON, W.1. TEL. GERRARD 2832-3.

MONOMARKS

MONOMARKS. — Permanent London address. Letters redirected, 5s. p.a.—Write, Monomark, BCM/MONO, W.C.1.

PUBLICITY

BRIGHTEN your Press Ads. with a new nameblock.—J. S. Woolley, Advertising Service, Market Place, Loughborough.

PROJECTIONISTS & HOUSE ENGINEERS
can usually find what they need at
GEORGE PALMER'S
who have in stock at Wardour Street
a large selection of
New and Reconditioned PROJECTION EQUIPMENT
1 Pair of Simplex R C/A Projectors.
1 Pair of Simplex Cinephone Projectors.
1 Pair of Ernemann Projectors.
1 Pair of G.B.N. Type Projectors.
Kalee 7 - 8 - 11 Mechs.
Ross Front Shutter Mechs.
Gaumont Mechs.
ELECTRICAL ACCESSORIES
Arc resistances and slider dimmers made to specification.
Crypton arc rectifiers.
Asbestos arc cable transformers.
¼ H.P. 230v.–50w. motors (new).
¼ H.P. silent running motors (new).
STAGE EQUIPMENT
Footlights and battens made to order.
1,000w. heavy type spots.
250-500w. baby spots.
1,000-500w. floodlights.
Curtain control units
also some Soft Furnishings
Address your enquiries to
Mr. F. G. PALMER
GEORGE PALMER
89 WARDOUR ST., LONDON, W.1
Telephone: GERrard 4796, 6143

INQUIRIES

MAYFAIR DETECTIVE AGENCY, 231, Baker Street, W.1.—Our operatives will handle all your inquiries—business, private or divorce. Recommended by many executives of the Film Trade.—Welbeck 6446.

SLIDES

BAKER'S Hand-written Slides; cheapest and best.—Herbert Baker, Water Lane, Thaxted, Essex.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

CINEMAS FOR SALE

LONDON. Well fitted and equipped Cinema. Excellent position, main road. Profits £1,350 p.a. 7-day licence. Splendid condition.
Premium only £4,000 (B.18)

HOME COUNTIES. Easily accessible to London. Well fitted and equipped Cinema. Good Capacity with Balcony. 7-day licence. RCA sound. Consistent takings and profits. Unusual bargain at
£5,000 (A.13)

EASTERN COUNTIES. Unopposed Cinema Theatre erected in 1937. Profits exceed £3,500 p.a. Furnishings and equipment of the very finest quality.
Price only £18,000 (C.33)

SOUTH COAST. Freehold Miniature super. Entirely new equipment throughout. Substantial takings and profits.
Price only £12,000 (C.34)

LONDON. Important main road position. Entirely redecorated, re-furnished and re-equipped throughout. Western Electric sound. 7-day licence. Unusual bargain for keen and efficient showman. Good capacity.
Premium £10,000 (C.22)

Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents.

Messrs.
HARRIS & GILLOW
The acknowledged Cinema and Theatre Agents, Auctioneers and Valuers.
Offices:
93-95, WARDOUR STREET, LONDON, W.1
Phone: Gerrard 2504 (10 lines). Grams: "Faddist, Rath," London.

REPAIRS

REPAIRS and Spares, Seats, Counterweights and Brackets, etc.—Cinema Supply and Maintenance, 66, St. George's Avenue, London, N.7. North 3164.

ESTATE AGENTS

PROPERTIES in South Bucks (within reach of Denham and Iver Heath). For best selection consult Hetherington and Secrett, F.A.I., Estate Offices, Gerrards Cross (Tel. 2094), and at London, W.5.

PROFESSIONAL

PATENT Agents.—A. E. Hill, Chartered Patent Agent, 27, Chancery Lane, London, W.C.2. Tel.: Chancery 8444.

THEATRE SEATS

95 RECONDITIONED Chairs. Good as new. £120.—R. Bovilsky, 34, Batson Street, Glasgow.

SPECIAL NOTICES

THOSE interested in acquiring Kinema Sites or Property in Northern Ireland or Eire should communicate with Mr. Colin Johnston Robb, Loughgall, Co. Armagh, Ireland.

ADVERTISER, many years exhibitor, seeks partnership or investment with active interest in going concern; small-town kinema preferred.—Write, L., Box 969, Kinematograph Weekly.

KINEMAS FOR SALE

LEASE of small country Kinema, 21 years, for sale; facilities for café; suitable for owner-manager; present owner unable to give personal attention; £3,000. Write, B., Box 960, Kinematograph Weekly.

FREEHOLD Kinema, in Home Counties; newly equipped throughout; seating approximately 350; balcony; Sunday opening; exceptional opportunity owner-manager; price £15,250. Principals only.—Y., Box 957, Kinematograph Weekly.

LANCS industrial town, main road, 1,000 seats, decorations, furnishings and equipment good; suit small circuit; business capable of improvement; second-run house. Price, including property, £22,000 or nearest offer.—Write, V., Box 954, Kinematograph Weekly.

KINEMA (Sussex), excellent small show, perfect running condition; suitable owner-manager; rental only £208 per annum exclusive; on long lease. Price £6,000 complete. Going concern. Personal inquiries only.—Apply, B. Jackson, F.V.A., Imperial Arcade, Western Road, Brighton, Sussex.

SMALL Kinema for sale, £9,000. Exceptional proposition for owner-manager.—63, Rosemary Crescent, Woodsetton, Dudley.

SERVICES

CARPET and Upholstery cleaned on the premises and made immune from moth by guaranteed D.D.T./Geigy process. Also general interior cleaning. Estimates gladly given.—Fleet Cleaning Services, 122, Southwark Street, S.E.1. Waterloo 7024.

ELECTRICAL FITTINGS

FLUORESCENT Fittings.—If he is electrically wise, it's from Scemco he buys.—For details of Fluorescent fittings apply, Scemco, Ltd., 6/7, Soho Street, London, W.1. Tel.: Ger. 1461.

FLUORESCENT Units in several designs complete with control gear and tubes, 4 ft. and 5 ft. Send your requirements.—John Phillips and Co., (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

Tel: CENTRAL 5289
PATERSONS (GLASGOW) LIMITED
79 HOWARD STREET
SEATING REPLACEMENTS REPAIRS

Continued from page 54.

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		NEWCASTLE.				
Tues., Feb. 4	10.45 a.m.	Own Theatre	The Bowery	20th Century-Fox	Wallace Beery	—
,, ,, 4	10.30 a.m.	Queen's	Genius at Work	RKO-Radio	Wally Brown	—
,, ,, 4	10.30 a.m.	Essoldo	Apology for Murder	Pathe	Anne Savage	A
Wed., ,, 4	10.30 a.m.	Stoll	Easy Come, Easy Go	Paramount	Barry Fitzgerald	A
,, ,, 5	10.30 a.m.	Haymarket	The Sea of Grass	M-G-M	Spencer Tracy	—
,, ,, 5	10.30 a.m.	Essoldo	Freddie Steps Out	Pathe	Freddie Stewart	—
Thur., ,, 5	10.30 a.m.	Queen's	Nocturne	RKO-Radio	George Raft	A
Fri., ,, 6	10.30 a.m.	Essoldo	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,, ,, 7	10.30 a.m.	Stoll	Suddenly It's Spring	Paramount	Fred MacMurray	—
,, ,, 7	10.30 a.m.	Essoldo	Lady Luck	RKO-Radio	Robert Young	—
,, ,, 7	10.30 a.m.	Queen's	Hue and Cry	G.F.D.	Alastair Sim	—
		NOTTINGHAM.				
Tues., Feb. 4	10.30 a.m.	Carlton	Genius at Work	RKO-Radio	Wally Brown	—
Wed., ,, 5	10.30 a.m.	Elite	Nocturne	RKO-Radio	George Raft	A
Thur., ,, 6	10.30 a.m.	Carlton	The Sea of Grass	M-G-M	Spencer Tracy	—
Fri., ,, 7	10.30 a.m.	Elite	Lady Luck	RKO-Radio	Robert Young	A
,, ,, 7	10.45 a.m.	Scala	Hue and Cry	G.F.D.	Alastair Sim	—
		SHEFFIELD.				
Tues., Feb. 4	10.30 a.m.	Gaumont	Genius at Work	RKO-Radio	Wally Brown	—
,, ,, 4	10.45 a.m.	Union St. P.H.	Blackie and the Law	Columbia	Chester Morris	A
,, ,, 4	10.45 a.m.	Cinema House	Land Without Music (Reissue); Progress Parade.	Ambassador	Richard Tauber	—
Wed., ,, 5	10.45 a.m.	Cinema House	Secret of the Whistler	Columbia	Richard Dix	A
,, ,, 5	10.40 a.m.	Union St. P.H.	Apology for Murder	Pathe	Anne Savage	A
Thur., ,, 5	10.30 a.m.	Gaumont	Nocturne	RKO-Radio	George Raft	A
,, ,, 6	10.45 a.m.	Cinema House	Shadowed	Columbia	Lloyd Corrigan	A
Fri., ,, 6	10.40 a.m.	Union St. P.H.	Freddie Steps Out	Pathe	Freddie Stewart	—
,, ,, 7	10.45 a.m.	Cinema House	Gallant Journey	Columbia	Glenn Ford	U
,, ,, 7	10.40 a.m.	Union St. P.H.	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,, ,, 7	10.45 a.m.	Regent	Hue and Cry	G.F.D.	Alastair Sim	—

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Jan. 30	2.30 p.m.	Own Theatre	Four Shorts	Columbia	———	U
,, ,, 30	10.30 a.m. & 2.30 p.m.	Century	The Bowery; Canyons of the Sun	20th Century-Fox	Wallace Beery	—
,, ,, 30	11 a.m.	Studio One	Land Without Music (Reissue)	Ambassador	Richard Tauber	—
Fri., ,, 31	2.30 p.m.	Own Theatre	Four Shorts	Columbia	———	U
,, ,, 31	10.30 a.m.	Tatler	Man Alive	RKO-Radio	———	A
,, ,, 31	10.30 a.m.	Private Theatre	Our Club Magazine, Nos. 19, 20 and 21	G.F.D.	———	—
Mon., Feb. 3	2.30 p.m.	Own Theatre	Four Shorts	Columbia	———	U
,, ,, 3	10.45 a.m.	Hammer Theatre	Coastline	British Foundation	———	—
Tues., ,, 4	2.30 p.m.	Palace Theatre	Green Fingers	Anglo-American	———	—
,, ,, 4	10.30 a.m.	Own Theatre	S.x Shorts	M-G-M	———	—
,, ,, 4	10.30 a.m.	Studio One	Hue and Cry	G.F.D.	Alastair Sim	—
,, ,, 4	2.30 p.m.	Private Theatre	White Tie and Tails	G.F.D.	Dan Duryea	—
Wed., ,, 5	10.30 a.m. & 2.30 p.m.	Century	Backlash	20th Century-Fox	———	—
,, ,, 5	10.30 a.m.	Private Theatre	Jungle Princess (Reissue); Montmartre	Paramount	———	—
,, ,, 5	10.30 a.m.	Studio One	The Root of all Evil	G.F.D.	Phyllis Calvert	—
,, ,, 5	2.30 p.m.	G.B. Theatre	Three Shorts	Equity British	———	—
Thur., ,, 6	10.30 a.m. & 2.30 p.m.	Century	Les Miserables (Reissue)	20th Century-Fox	———	—
,, ,, 6	10.30 a.m.	Academy	First of the Few (Reissue)	Ealing Dist.	———	—
		BIRMINGHAM.				
Tues., Feb. 4	10.30 a.m.	Forum	Boomerang	20th Century-Fox	Dana Andrews	—
,, ,, 4	10.30 a.m.	Futurist	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,, ,, 4	10.30 a.m.	Scala	Nocturne	RKO-Radio	George Raft	A
Wed., ,, 5	10.30 a.m.	Forum	The Bowery	20th Century-Fox	Wallace Beery	—
,, ,, 5	10.30 a.m.	Futurist	Bowery Bombshell	Pathe	Leo Gorcey	—
,, ,, 5	10.30 a.m.	Scala	Lady Luck	RKO-Radio	Robert Young	A
Thur., ,, 6	10.30 a.m.	Scala	Shadows over Chinatown	Pathe	Sidney Toler	—
,, ,, 6	10.30 a.m.	Futurist	Hue and Cry	G.F.D.	Alastair Sim	—
		BRISTOL.				
Fri., Feb. 7	10.30 a.m.	News Theatre	Hue and Cry	G.F.D.	Alastair Sim	—
		CARDIFF.				
Tues., Feb. 4	10.45 a.m.	Park Hall	Shadowed	Columbia	Lloyd Corrigan	A
,, ,, 4	10.45 a.m.	Olympia	Bowery Bombshell	Pathe	Leo Gorcey	—
,, ,, 4	10.30 a.m.	Empire	Nocturne	RKO-Radio	George Raft	A
,, ,, 4	10.45 a.m.	Capitol	Easy Come, Easy Go	Paramount	Barry Fitzgerald	A
Wed., ,, 5	10.15 a.m.	Olympia	The Sea of Grass	M-G-M	Spencer Tracy	—
,, ,, 5	11 a.m.	Park Hall	Don't Gamble with Strangers	Pathe	Kane Richmond	—
,, ,, 5	10.30 a.m.	Odeon	Lady Luck	RKO-Radio	Robert Young	A
		GLASGOW				
Tues., Feb. 4	10.30 a.m.	Picture House	Genius at Work	RKO-Radio	Wally Brown	—
,, ,, 4	10.50 a.m.	Playhouse	Bowery Bombshell	Pathe	Leo Gorcey	—
,, ,, 4	10.45 a.m.	Cosmo	Easy Come, Easy Go	Paramount	Barry Fitzgerald	A
Wed., ,, 5	10.50 a.m.	Playhouse	Shadows Over Chinatown	Pathe	Sidney Toler	—
,, ,, 5	10.30 a.m.	Picture House	Nocturne	RKO-Radio	George Raft	A
,, ,, 5	10.45 a.m.	La Scala	Oliver Twist (Reissue); Winged Wonders.	Renown	Dickie Moore	A
Thur., ,, 6	10.30 a.m.	Green's Playhouse	Dead Reckoning	Columbia	Humphrey Bogart	—
,, ,, 6	10.50 a.m.	Cranstons	Murder is My Business	Pathe	Hugh Beaumont	—
		LEEDS.				
Tues., Feb. 4	10.45 a.m.	Tower	Shadowed	Columbia	Lloyd Corrigan	A
,, ,, 4	10.30 a.m.	Ritz	Bowery Bombshell	Pathe	Leo Gorcey	—
,, ,, 4	10.30 a.m.	Scala	Nocturne	RKO-Radio	George Raft	A
Wed., ,, 5	10.30 a.m.	Tower	The Bowery	20th Century-Fox	Wallace Beery	—
,, ,, 5	10.30 a.m.	Ritz	Shadows Over Chinatown	Pathe	Sidney Toler	—
,, ,, 5	10.30 a.m.	Scala	Lady Luck	RKO-Radio	Robert Young	A
Thur., ,, 6	10.30 a.m.	Tatler	Genius at Work	RKO-Radio	Wally Brown	—
,, ,, 6	10.30 a.m.	Ritz	Murder is My Business	Pathe	Hugh Beaumont	—
		LIVERPOOL.				
Tues., Feb. 4	10.45 a.m.	Palais de Luxe	Murder is My Business	Pathe	Hugh Beaumont	—
,, ,, 4	10.30 a.m.	Forum	Nocturne	RKO-Radio	George Raft	A
,, ,, 4	10.45 a.m.	Majestic	Easy Come, Easy Go	Paramount	Barry Fitzgerald	A
,, ,, 4	10.45 a.m.	Scala	Oliver Twist (Reissue); Winged Wonders.	Renown	Dickie Moore	A
Wed., ,, 5	10.45 a.m.	Scala	Shadows Over Chinatown	Pathe	Sidney Toler	—
,, ,, 5	10.30 a.m.	Forum	Lady Luck	RKO-Radio	Robert Young	A
Thur., ,, 6	10.45 a.m.	Majestic	Bowery Bombshell	Pathe	Leo Gorcey	—
,, ,, 6	10.45 a.m.	Scala	Behold Beatrice; It's a Dog's Life	Exclusive	Fernard Ledoux	A
		MANCHESTER.				
Tues., Feb. 4	10.45 a.m.	Oxford St. P.H.	The Bowery	20th Century-Fox	Wallace Beery	—
,, ,, 4	10.45 a.m.	Gaiety	Secret of the Whistler	Columbia	Richard Dix	A
,, ,, 4	10.45 a.m.	Market St.	Bowery Bombshell	Pathe	Leo Gorcey	—
,, ,, 4	10.45 a.m.	Deansgate	Behold Beatrice; Perchance to Sail.	Exclusive	Fernard Ledoux	A
,, ,, 4	10.30 a.m.	Gaumont	Nocturne	RKO-Radio	George Raft	A
,, ,, 4	10.45 a.m.	Theatre Royal	Easy Come, Easy Go	Paramount	Barry Fitzgerald	A
Wed., ,, 5	10.30 a.m.	Market St. P.H.	The Sea of Grass	M-G-M	Spencer Tracy	—
,, ,, 5	10.45 a.m.	Gaiety	Shadowed	Columbia	Lloyd Corrigan	A
,, ,, 5	10.45 a.m.	Theatre Royal	Shadows over Chinatown	Pathe	Sidney Toler	—
,, ,, 5	10.30 a.m.	Gaumont	Lady Luck	RKO-Radio	Robert Young	A
,, ,, 5	10.45 a.m.	Deansgate	Oliver Twist (Reissue); Winged Wonders.	Renown	Dickie Moore	—
Thur., ,, 6	10.45 a.m.	Deansgate	Murder is My Business	Pathe	Hugh Beaumont	—

Continued at foot of page 53.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

BEST IN THE TEST!

"MARGIE"

"THE RAZOR'S EDGE"

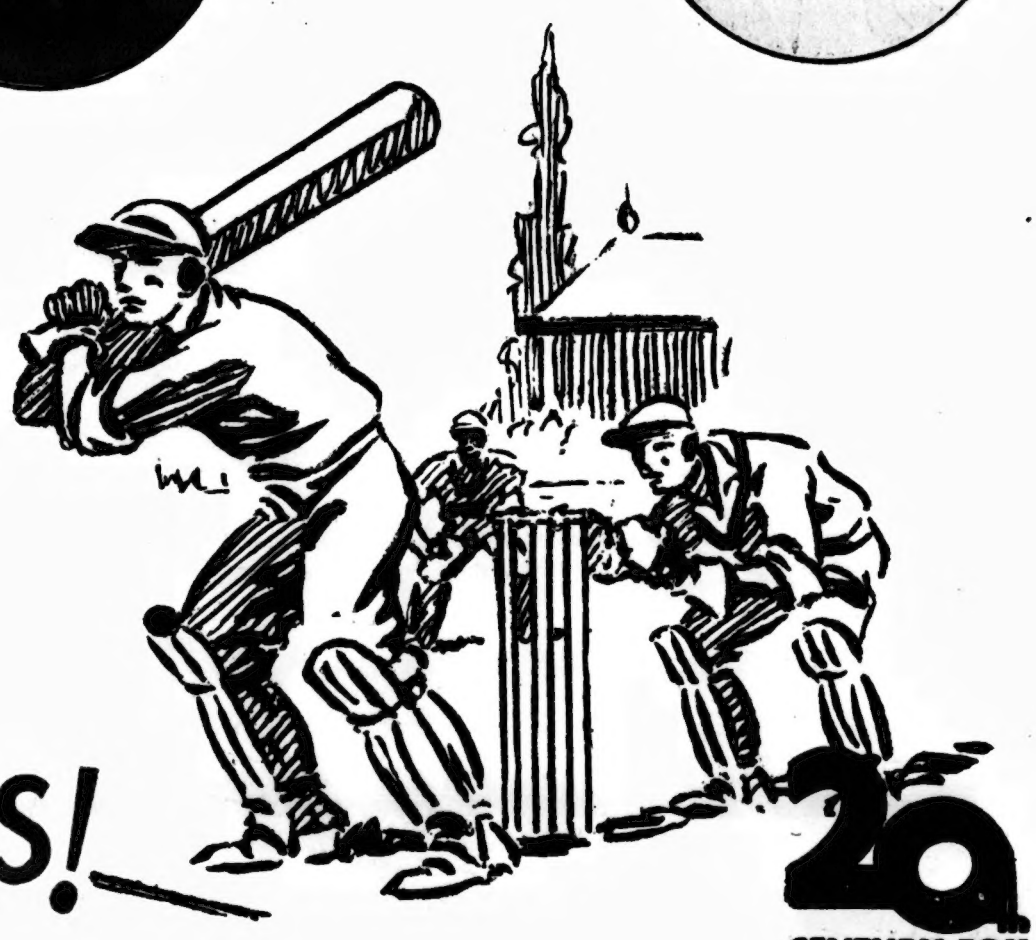
"MEET ME AT DAWN"

"THE LATE GEORGE"

"13 RUE MADELEINE"

"MY DARLING CLEMENTINE"

"THE ENCHANTED VOYAGE"



BOUNDARY HITS!

20th CENTURY-FOX

On Every Screen Today

Triumphant

PARAMOUNT

THE TALK OF THE INDUSTRY

THE BIG SHOWS COME FROM PARAMOUNT

"BLUE SKIES"

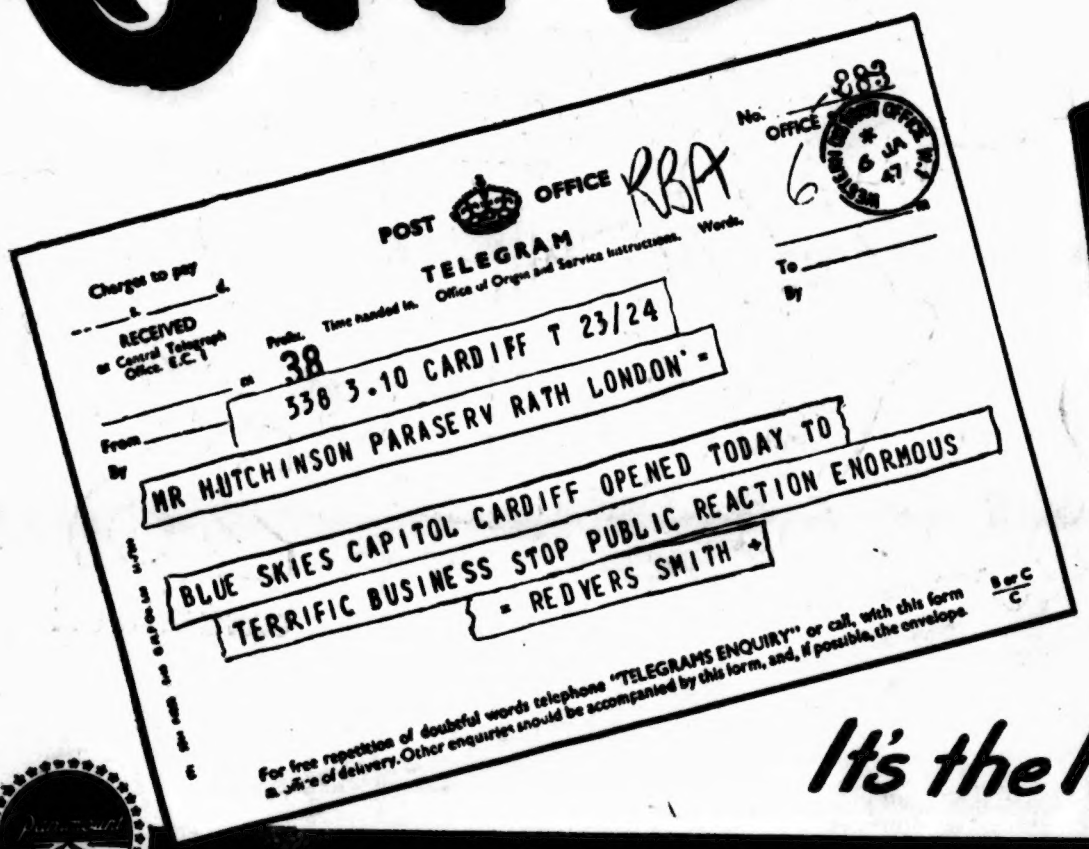
PAST RECORDS SMASHED

EVERYWHERE

ON GENERAL RELEASE

NEVER BEFORE SUCH COLOSSAL BUSINESS

Hits NEW HIGHS



POST OFFICE TELEGRAM

Office of Origin and Service Instructions.

Charges to pay

RECEIVED at Central Telegraph Office, E.C.1

Prefix. Time handed in. 38

From

By

Words. 6

No. 883

OFFICE STAMP

To

By

538 3.10 CARDIFF T 23/24

MR HUTCHINSON PARASERV RATH LONDON =

BLUE SKIES CAPITOL CARDIFF OPENED TODAY TO TERRIFIC BUSINESS STOP PUBLIC REACTION ENORMOUS

= REDVERS SMITH =

For free repetition of doubtful words telephone "TELEGRAMS ENQUIRY" or call, with this form at office of delivery. Other enquiries should be accompanied by this form, and, if possible, the envelope.

S or C / C

After 16 weeks in London's West End

It's the NATION'S SENSATION